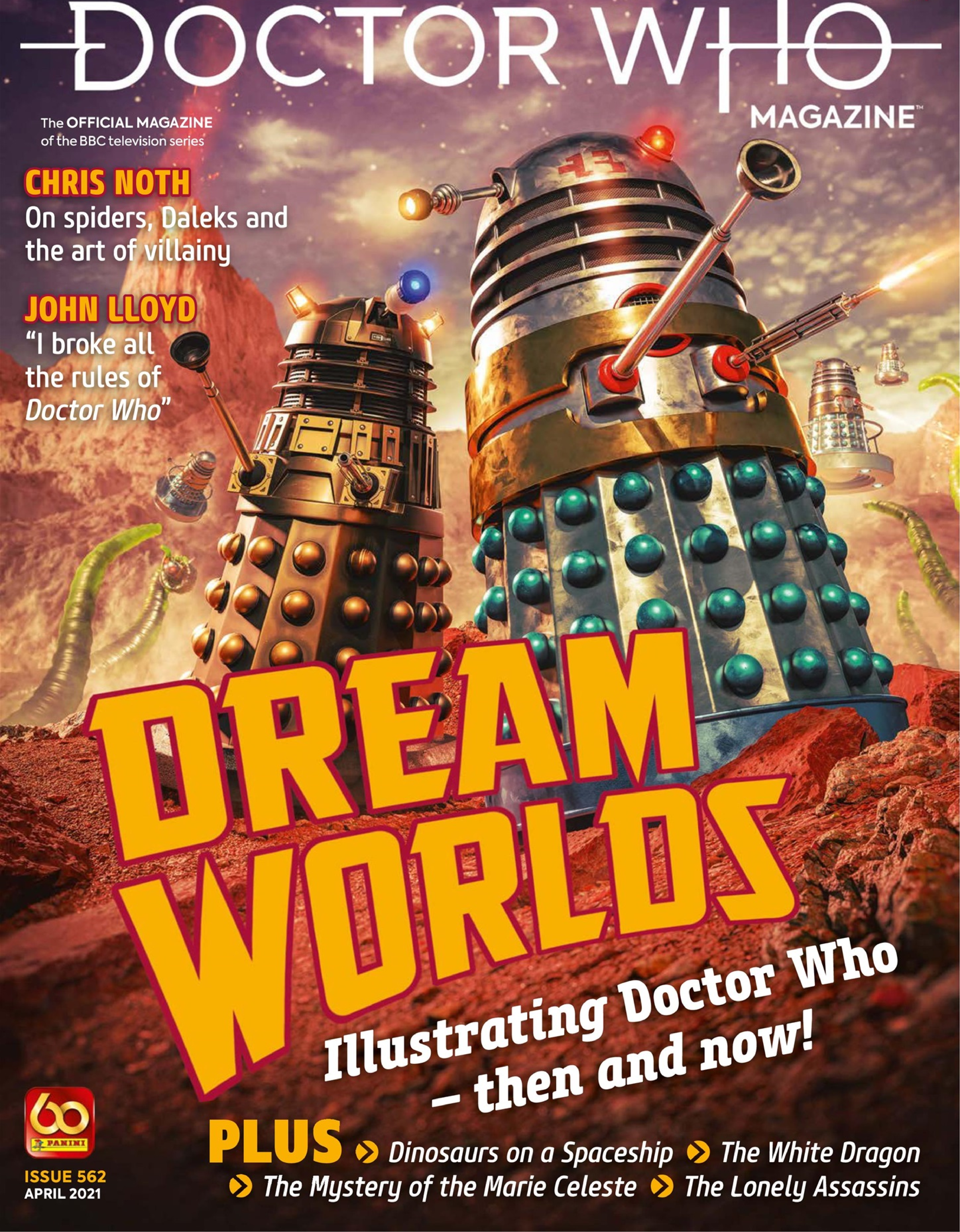
GRAVITY CHECK
Rebuilding *The Moonbase*

WIN!

DOCTOR WHO
ROBERT SHEARMAN
MARK GATISS

DOCTOR WHO MAGAZINE

The OFFICIAL MAGAZINE
of the BBC television series



CHRIS NOTH
On spiders, Daleks and the art of villainy

JOHN LLOYD
"I broke all the rules of *Doctor Who*"

DREAM WORLDS

Illustrating Doctor Who – then and now!

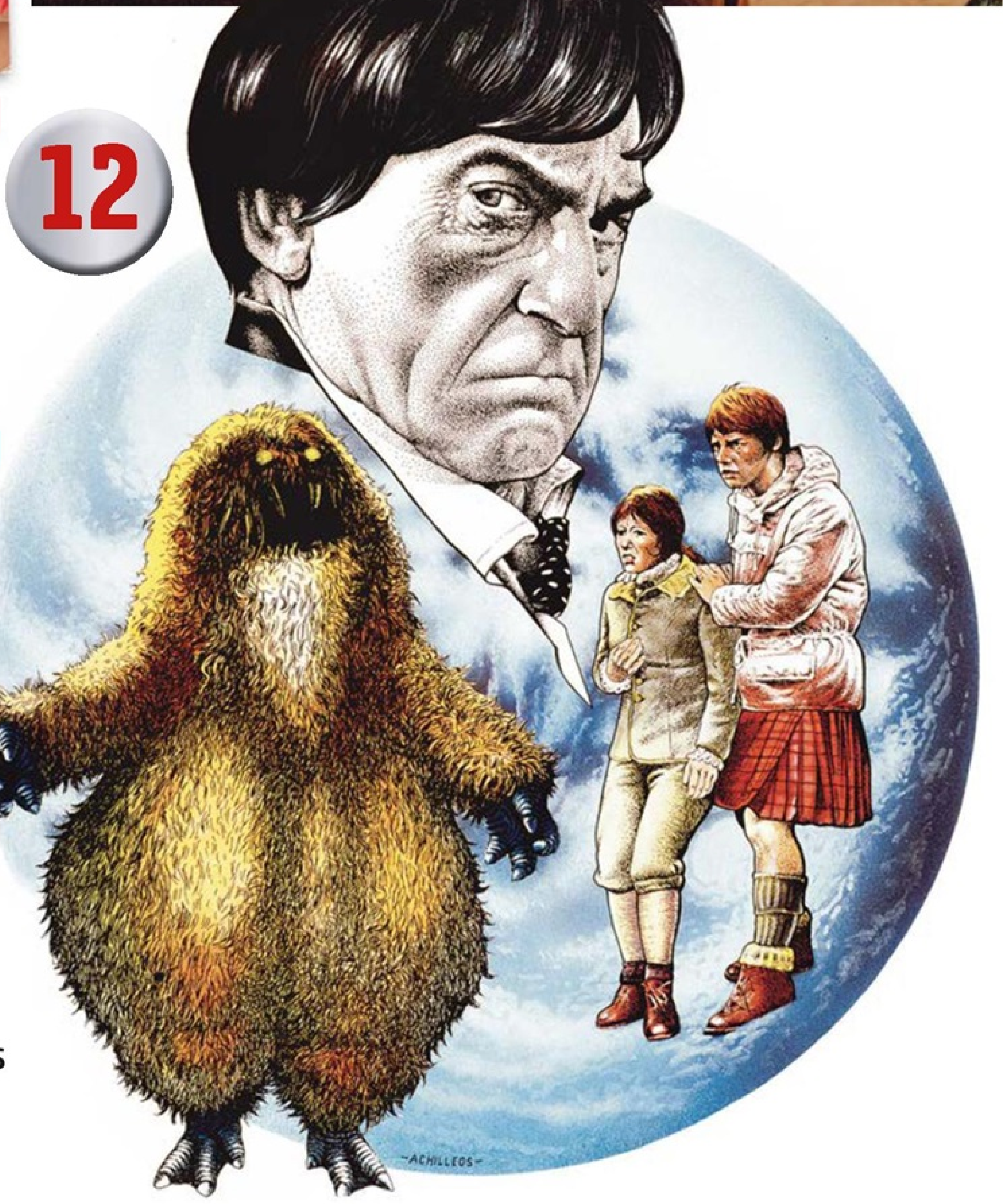
PLUS › *Dinosaurs on a Spaceship* › *The White Dragon* › *The Mystery of the Marie Celeste* › *The Lonely Assassins*

ISSUE 562
APRIL 2021

Pull to Open

34
Sarah Sutton

WIN!
DOCTOR WHO
DALEK
SHEARMAN
DOCTOR WHO
THE CRIMSON HORROR
MARK GATISS
THE WITCH
JOY WILK
DOCTOR WHO
PLANET OF DUST
DOCTOR WHO



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Welcome

DALEKS & GIANT ANTS!
BBC
SCORING SERIES 12
DOCTOR WHO MAGAZINE
"What's your best script?"
"What was leaving like?"
"Do you watch your old episodes back?"
RUSSELL T DAVIES and STEVEN MOFFAT ... interview each other!
INSIDE
Chris Chibnall
The Caves of Androzani
David Collings
Birth of a Renegade
AND MUCH MORE!

As we allow ourselves some cautious optimism about the summer, and the end of what we all hope will be the final national lockdown, I've been thinking about the ways life has changed over the last year.

I'm not sure they can be described as silver linings, but amidst the hardship and tragedy there have been some unexpected bonuses. We've had to postpone or cancel many of the editorial plans we had for 2020 and 2021, but the lockdown restrictions have also prompted some unforeseen opportunities. The idea of the epic interview between Russell T Davies and Steven Moffat in issue 551 would probably never have arisen under normal circumstances, and through the power of Zoom we've been able to speak to a number of people who would have been difficult to pin down for a face-to-face chat.

For the last few months, one of my friends has been trying to persuade me to join her team in the Quiz of Rassilon, a light-hearted but fiercely competitive test of fan knowledge. The quiz is held online, and when she said I could participate over Zoom I said I'd give it a go.

As I feared, a number of the questions proved utterly baffling. One of the rounds was hosted by our very own Emily Cook and, rather embarrassingly, I don't think I was able to answer *any* of her questions. I was rather more confident when Connor Adkins appeared, as he was asking questions about Douglas Camfield – arguably the doyen of *Doctor Who* directors, at least as far as the original run of the series is concerned. But even here I felt I'd let my team mates down, as I stared blankly at them through my laptop screen. One of Connor's especially fiendish questions, about Camfield's colleague Lennie Mayne, still haunts me, all these weeks later.

After a couple of hours I made my excuses and retired from the field. Aside from feeling insecure about the gaps in my knowledge, there was a very real danger that unless I switched the computer off I'd miss my dinner. Later that night an email arrived. It was my friend, informing me that our team had come second – apparently its highest-ever placing in the quiz. This perked me up considerably. If I ever do it again I'll try to stay to the end. Who knows, we might even win.

Back in the real world, **Doctor Who Magazine** is one of many publications having to contend with a huge drop in footfall at the high street. We're grateful to all our subscribers, but we also rely on retail sales and I hardly need to explain that it's been tough out there since Christmas. You'll remember that last year, following the first lockdown, we had to rest the comic strip for a while. The strip's about to take another break, but it will be back as soon as we're able to get things on a more even keel.

In the meantime we'll be maintaining our usual schedule and bringing you the best of *Doctor Who*, past and present, every four weeks. The next issue, on sale 1 April, will include a very special interview indeed. Christopher Eccleston will be talking to **DWM** for the first time since 2004. I for one can't wait to read what he has to say.

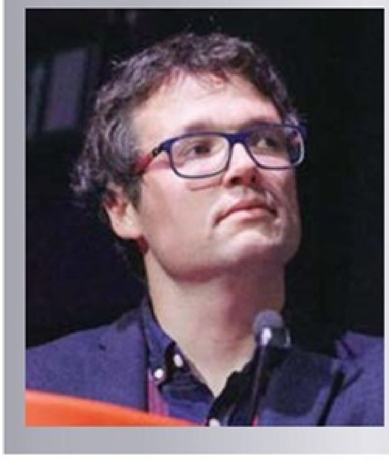
Until then, take care.

Marcus

THIS ISSUE'S CONTRIBUTORS INCLUDE

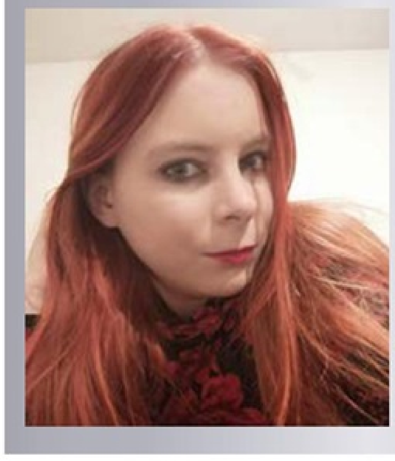
Chris Dring

In 1993 Chris created a series of playground challenges for his chums where failure was punishable by extermination and forced regeneration. His love of such silliness turned him into a video games aficionado and journalist. On page 40 he previews Maze Theory's new mobile title *The Lonely Assassins*.



Claire Kerry

Claire loves all things red – strawberries, a dapper fez (they're cool) and *The Crimson Horror* – so she was keen to read Mark Gatiss' new adaptation of his 2013 episode. Her review is on page 74. And don't worry, she hasn't been dipped in the 'Crimson Horror' herself – that's just her hair dye.



Sophie Iles

As an artist and writer, Sophie has explored many different creative endeavours, from time-travelling roleplaying games to historical fiction. She combines her love of *Doctor Who* and history with a review of *The Witchfinders*, Joy Wilkinson's new Target novelisation, on page 75.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Det-Sen Dodo

Dodo Chaplet, companion to the First Doctor, will return as part of Big Finish's *Early Adventures* range.

Originally played by Jackie Lane on TV in 1966, Dodo will be revived by Lauren Cornelius in *The Secrets of Det-Sen*, a prequel to *The Abominable Snowmen* (1967).

"It's a really exciting time to bring Dodo back and develop her as a character," Lauren tells **Doctor Who Magazine**. "Because she wasn't around for very long back in the 1960s, it's been nice to jump in and look at what Jackie did with Dodo and how she portrayed her. It's been really cool to have a start point. I've been watching a lot of what Jackie was doing, and what Dodo got up to in those early adventures. I'm looking forward to continuing to bring her to life – taking lots of inspiration from Jackie but then bringing in my own take on her."

Lauren Cornelius records her take on Dodo Chaplet.

Executive producer Nicholas Briggs adds, "Having directed Lauren before, in *The Further Adventures of Lucie Miller*, I was really pleased when her name came up during the discussions about finding our new Dodo. She's done a great job of this *Early Adventure* with Peter Purves, and I'm looking forward to working with her in our brand new, full-cast *First Doctor Adventures*."

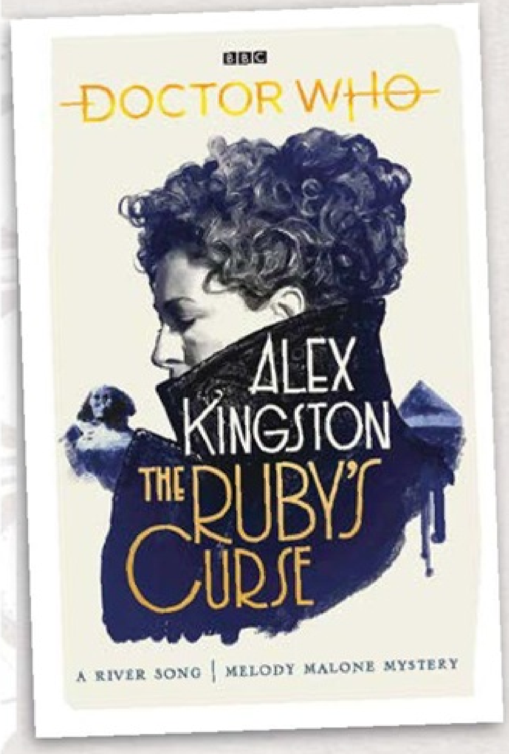
Another *Early Adventure* in preparation is *After the Daleks*, a sequel to 1964's *The Dalek Invasion of Earth*. The new story stars Carole Ann Ford. "It's an absolutely fascinating script," she says. "*The Dalek Invasion of Earth* was, of course, my swansong, so every moment of it was very precious and it's lovely the way this story links up with that."

After the Daleks (written by Roland Moore) and *The Secrets of Det-Sen* (written by Andy Frankham-Allen) are scheduled for release in August 2021 and are available to pre-order now from *bigfinish.com* each priced £14.99 on CD and £12.99 to download.

Dodo Chaplet (Jackie Lane) in *The Ark* (1966).

Carole Ann Ford.

A Melody Malone Mystery



Alex Kingston's first novel, *The Ruby's Curse*, features her *Doctor Who* character, River Song, plus River's literary creation – Melody Malone.

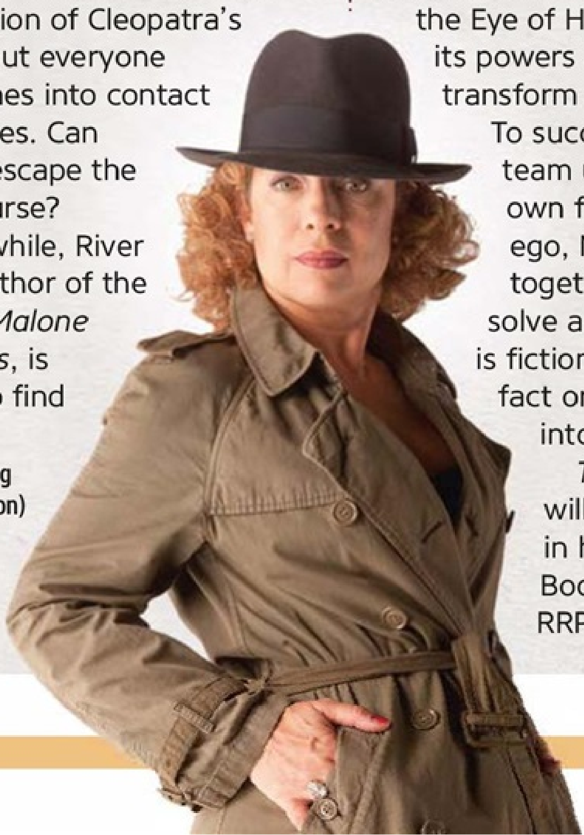
"I cannot begin to express how excited I am to be able to continue not only River, but Melody's adventures on the written page," says Alex. "A sassy private detective and a time-travelling archaeologist joining forces to solve a mystery? What's not to love?"

The Ruby's Curse is a sci-fi noir adventure set in 1939 New York. Private eye Melody Malone is hired to find a stolen ruby, the Eye of Horus. The ruby might hold the secret to the location of Cleopatra's tomb – but everyone who comes into contact with it dies. Can Melody escape the ruby's curse?

Meanwhile, River Song, author of the *Melody Malone Mysteries*, is forced to find a reality-altering weapon, the Eye of Horus. From the top-security confines of Stormcage to the barbarism of first-century Egypt, River battles to find the Eye of Horus before its powers are used to transform the universe.

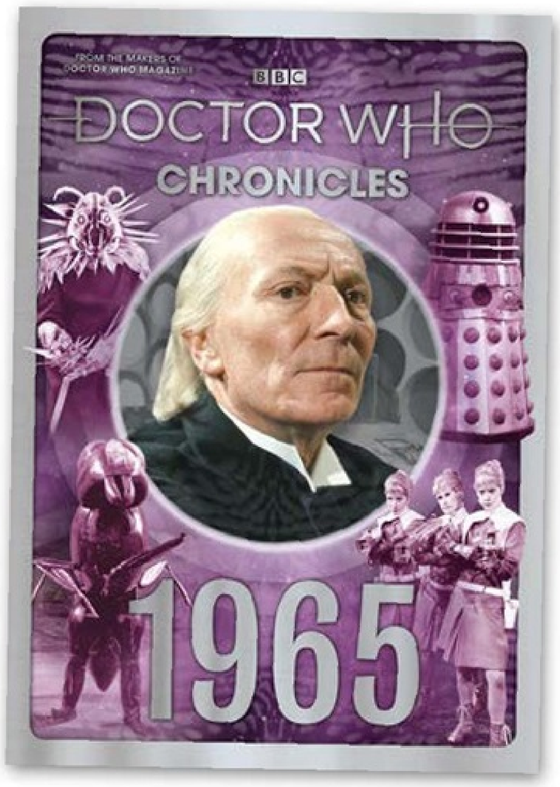
To succeed, she must team up with her own fictional alter ego, Melody. And together they must solve another mystery: is fiction changing into fact or is fact changing into fiction?

The Ruby's Curse will be published in hardback by BBC Books on 20 May, RRP £16.99.



River Song (Alex Kingston) in *The Angels Take Manhattan* (2012).

London, 1965!



Doctor Who: Chronicles is a new series of bookazines from the makers of Doctor Who Magazine.

Examining the landmark years of the show's history in unprecedented detail, the first issue looks at 1965, when the most popular episodes of *Doctor Who* attracted more than 13 million viewers and Dalekmania reached its peak with the release of the first feature film based on the series.

The 116-page bookazine features newly discovered images and all-new features, including: a summary of the year's most significant events in the *Doctor Who* universe (both on and off screen); the rarest items of Dalek memorabilia; designs for *Galaxy 4* toys that never went on sale; the untold story behind a Dalek-voiced TV commercial; how *Doctor Who* was reported in the popular press; insights into the BBC's Audience Research Reports; a look at the first *Doctor Who* annual, a tribute to *The Daleks* comic-strip artist Richard Jennings; *The Curse of the Daleks*, the first theatre production based on the series; special effects and production techniques; overviews of *The Rescue*, *The Romans*, *The Web Planet*, *The Crusade*, *The Space Museum*, *The Chase*, *The Time Meddler*, *Galaxy 4*, *Mission to the Unknown*, *The Myth Makers* and *The Daleks' Master Plan* – and much more.

Doctor Who: Chronicles – 1965 is available now, RRP just £9.99 from *store.panini.co.uk* and WH Smith. It's also available digitally from *pocketmags.com* priced £8.99.

GALAXY 4
TOY

Ace New Website

Sophie Aldred, who played the Doctor's companion Ace from 1987 to 1989, has a new website.

The new site will feature an online shop. "I've always wanted a shop," Sophie tells **DWM**. "When I was a kid I had imagined a nice little second-hand bookshop with a café, but this is a good start. I'll also be blogging from time to time and keeping everyone up to date with latest news. I really look forward to being visited!"

You can find out more at *sophiealdred.com*

THE OFFICIAL SOPHIE ALDRED MAGAZINE
Sophie
Opens out into two GIANT wall posters

Public Image Update

After we went to press with our last issue, BARB issued a few minor amendments to the consolidated ratings for the week of 27 December to 3 January, following a glitch in some of the data for non-TV viewers.

Ratings expert Tom Spilsbury explains: "*Revolution of the Daleks*' rating benefited slightly from the glitch, having attracted 6.36 million viewers within seven days, rather than the originally published 6.35 million. Other shows also saw minor uplifts after BARB's amendments, but *Doctor Who* nevertheless held on to tenth place in the weekly chart.

"The official 28-day ratings are also now available," Tom continues. "The New Year's Day Special saw a modest increase up to 6.60m viewers – demonstrating that almost a quarter of a million people watched the Special from 8 to 29 January. However, *Doctor Who* was leapfrogged by Jenna Coleman's new drama *The Serpent*, which proved to be a slow burner, adding almost two-and-a-half million extra viewers after the initial seven-day ratings.

"Episode one of the series – which had 6.21 million viewers after one week – attracted 8.67 million across the whole of January, making it the biggest drama of the Christmas period, behind only *Call the Midwife*. Episode two of *The Serpent* also saw a big leap – from 4.42 million after one week to 6.67 million after 28 days – slightly nudging *Doctor Who* down the chart.

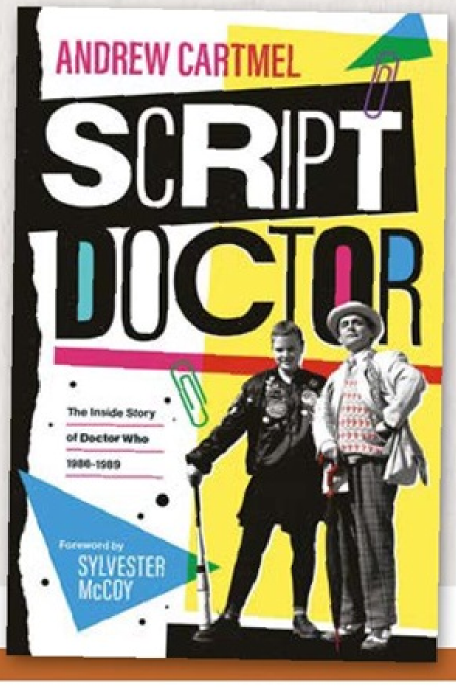
"This isn't really a bad thing, though. It shows how *Doctor Who* is a programme that people tend to watch fairly quickly (as with the soaps, most viewers watch within a week of transmission), while dramas like *The Serpent* can see a slower word-of-mouth effect as they pile on the viewers over a longer period of time.

"In the final appraisal, it's a great result – both for the Doctor, and for her old friend Clara!"

Jenna Coleman as Marie-Andrée Leclerc in *The Serpent* (2021).

Script Doctor

Andrew Cartmel's account of his time working as *Doctor Who*'s script editor from 1986 to 1989 has received a limited reprint.


ANDREW CARTMEL
SCRIPT DOCTOR
The Inside Story of Doctor Who 1986-1989
Foreword by SYLVESTER McCOY

Originally published in 2005, *Script Doctor* includes an introduction by Steven Moffat, a foreword by Sylvester McCoy and an afterword by Sophie Aldred. Illustrated with 32 pages of photographs, many never published before, it's a vivid account of life in *Doctor Who*'s production office in the late 1980s.

The latest edition of *Script Doctor* can be ordered from *tenacrefilms.bigcartel.com* priced £14.99.

Andrew Cartmel.

Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets

Send your letters to:

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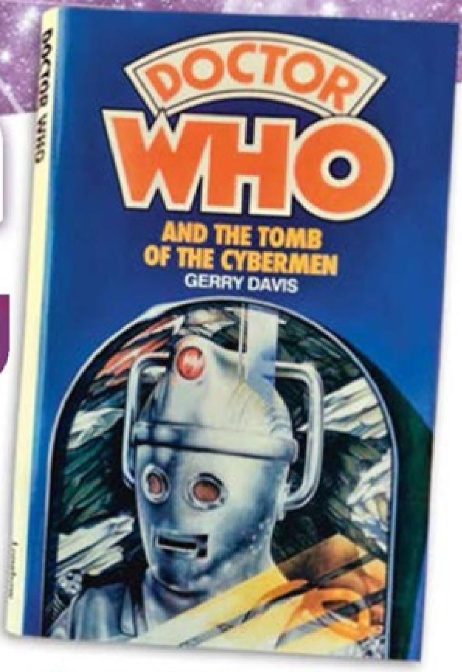
77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.



Patrick White's copy of *The Tomb of the Cybermen* with its unofficial variant cover.

Last issue, we took a nostalgic look at the Target Books novelisations. Many of you wrote in to share your own memories...

Polymer clay figures of a Nimon, the Chief Clown and Nardole, by New Zealand artist Millie McKenzie.

LIBRARY OF TIME

RICHARD WIGGINS EMAIL

Doctor Who Magazine 561 was perfect. This issue managed the impossible balance between old and new and has made me appropriately hyped for the upcoming Target novelisations. Paul Kirkley's six-page *History of Time* article, illustrated with beautiful Target cover artwork, was vintage **DWM**.

REV EDWARD BARLOW EMAIL

Like so many fans, I declared it my life's ambition from childhood to complete my Target library, dragging long-suffering parents (and later my wife) into every second-hand bookshop we passed. I first 'completed' my collection in my late twenties when I found a copy of the ultra-rare *The Wheel in Space* going for a reasonable price in Brighton. And now the steady drip of new novelisations means that this goal of completion can be achieved over and over again every time the range is expanded.

PHILIP HAWKINS EMAIL

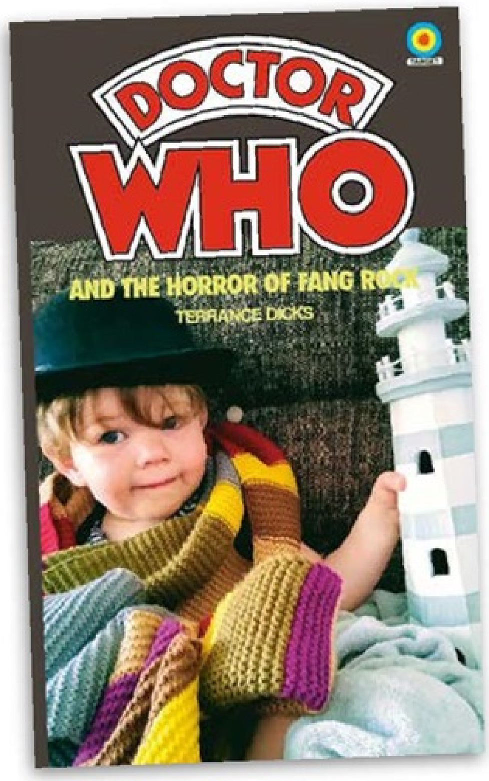
I have a confession: I have never read a single Target novelisation. I own a couple, although I'm not sure how I acquired them, and they have sat unread for many years. If I'm honest, I just never saw the point in reading most of them when I could watch the TV episodes instead. But your latest issue may have finally changed all that. The various articles on this range and the treasures they contain have intrigued me, and I've decided that I will begin my Target journey. But where to start? As a child of the 'Wilderness Years' of the 1990s, it seems fitting to start with the TV movie release. I'll work my way back through the classics from there.

PATRICK WHITE EMAIL

What a great magazine issue 561 was. You can never read too much about Target novels and their many, many cover variants. Here's one that wasn't included. It's an unofficial cover for a hardback edition of *Doctor Who and the Tomb of the Cybermen* which was produced by Alister Pearson as an auction item for the DWAS Capitol convention. I was fortunate enough to win it and it was signed on the back by both Alister and original cover artist Jeff Cummins.

KEITH LAWRENCE TRURO

My first Target was *The Green Death*. I sent my aunty into town with 35p (several weeks' pocket money) and asked her to get me *Planet of Spiders*, but she thought the green cover looked nicer. I saved up and purchased *Planet of the Spiders* a few weeks later. After that, I bought the novels as they were published. Sometimes I couldn't wait for the paperback and went into



Andy Dobson's Target book cover featuring his toddler Rory.

STAR LETTER

Target *Doctor Who* novelisations, each one a treasured possession.

ANTHONY TOWNSEND BRIGHTON

I discovered my first ever Target book, *Doctor Who and the Cybermen*, when I arrived in the UK in 1981. Having just seen the 'Five Faces' repeats on BBC2 and stumbled upon **Doctor Who Magazine** issue 70, this is what catapulted me from regular viewer to avid fan.

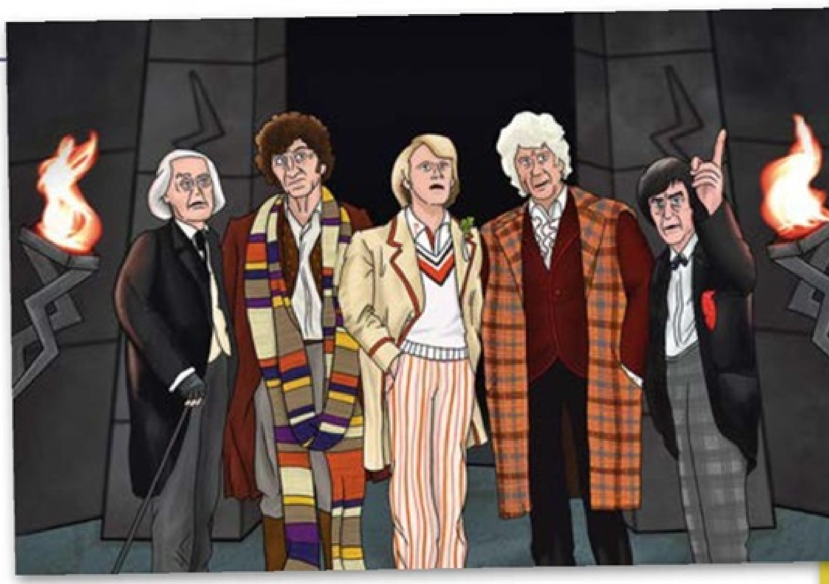
In the early 2000s, I did the unthinkable and parted with my Target collection. What a fool! After a time I realised there was a faint and inexplicable ache in my soul, like an unfulfilled spot that cried out where comfort should be. Finally I listened, and a couple of years ago I re-collected the lot. Back to the bookshops and memorabilia stalls and to the internet and the kindness of an old friend who realised he had duplicate sets as his hubby had them all too. Oh, the feeling of warmth and completeness! To once more look up and have a Terrance bon mot or Marter expletive to hand. Or to just gaze at a cover and relive the memory of where and when I first got a copy all those years ago.

And the new additions: utter euphoria! The moral of the story is: if you have a collection of a couple of hundred novelisations of a 57-year-old TV series you adore unconditionally, never let it go.

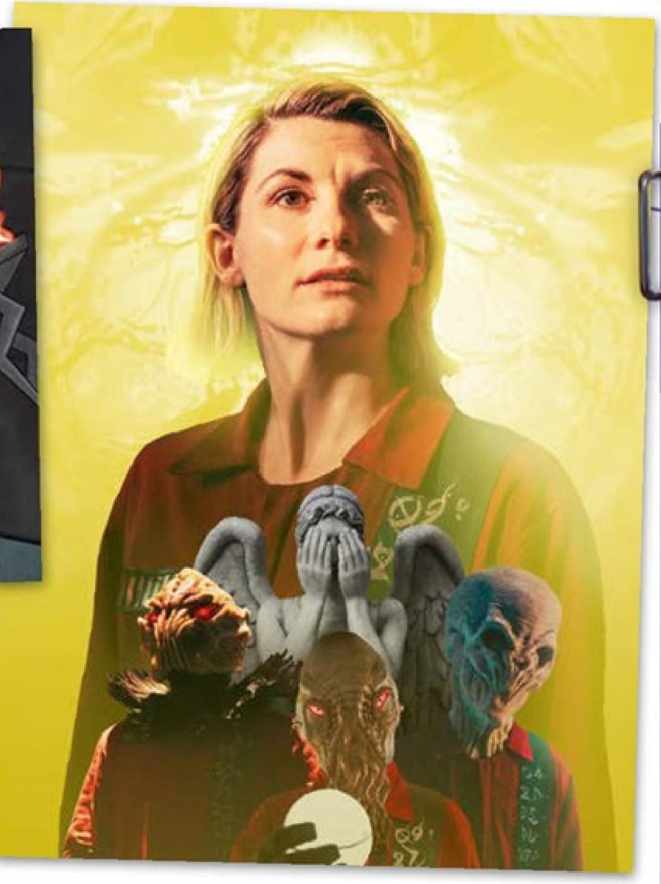
Patrick Troughton and Jon Pertwee as the Doctor in *The Three Doctors* (1972-73).

Anthony's letter wins him a CD copy of *The End of the Beginning*, a new audio adventure featuring no fewer than four Doctors. It's available from *bigfinish.com* priced £14.99 (CD) and £12.99 (digital).

DOCTOR WHO
THE END OF THE BEGINNING



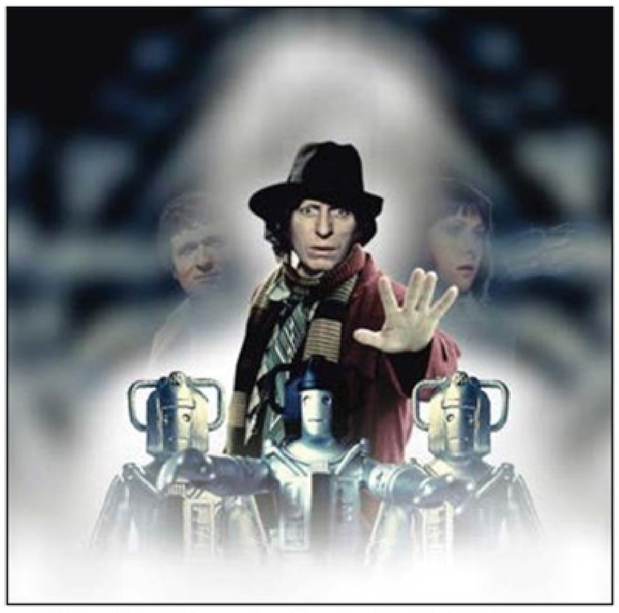
Tom Lindsay's digital drawing of *The Five Doctors*.



Space Jail by Ross Muscroft.

Birmingham especially to buy a hardback. I regret it now as they stand out like sore thumbs on the bookshelf!

JOSHUA DUFFY EMAIL
Growing up with *Doctor Who* in the 2000s, I remember people talking about the Target books, and they sounded magical. After I got the Target books of 21st-century stories, I was fascinated to read more and last year I got my first 'classic' Target – *Doctor Who and the Deadly Assassin*. It was a great read. I'm currently reading *Doctor Who and the Abominable Snowmen* and Terrance Dicks' turns of phrase, such as the TARDIS making "a wheezing, groaning sound", are bringing a smile to my face.



Jonathan Falconer's art inspired by Big Finish's new audio adventure *Return of the Cybermen.*

SCOTT FOSTER EMAIL
My first Target book was *Planet of the Daleks*, which I bought from the *Doctor Who* Exhibition in Blackpool in 1979. I didn't see the actual serial till 1993 and, I have to admit, the book was better!

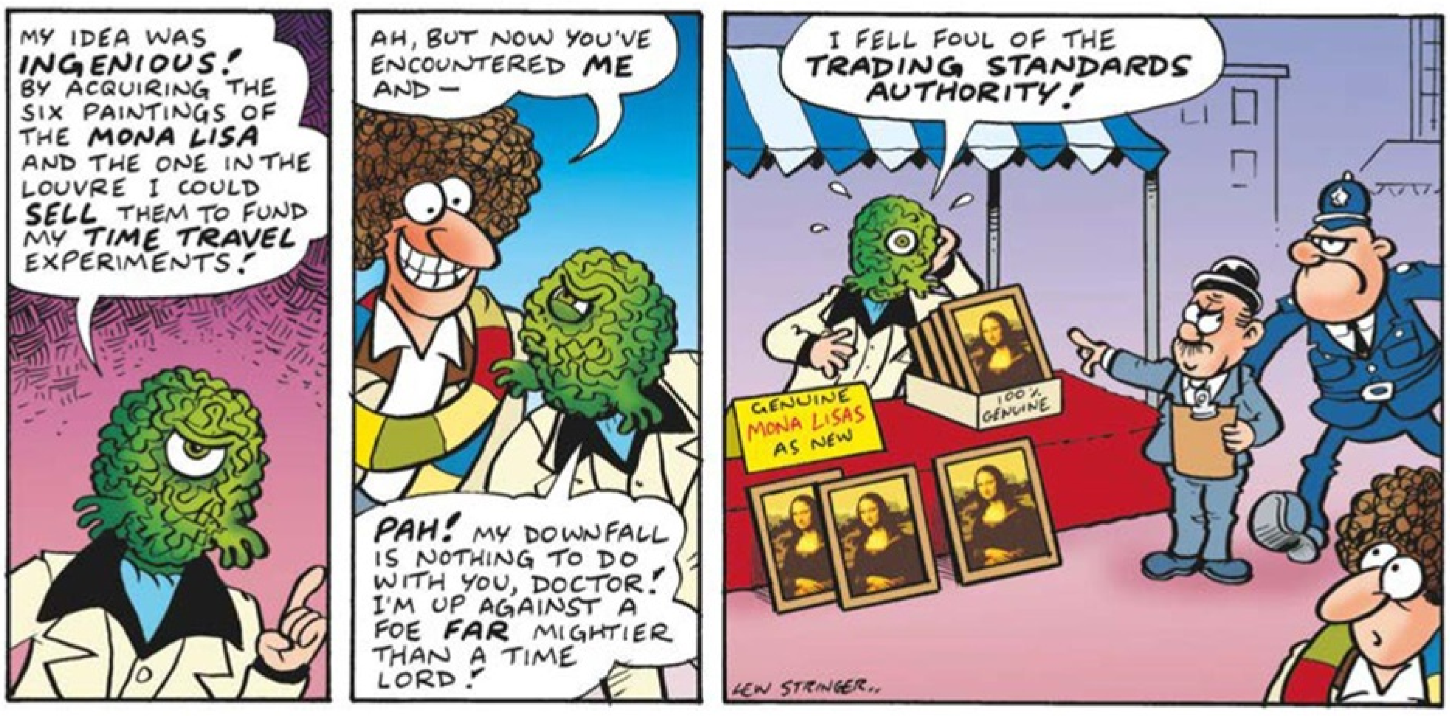
GARY PEARCE EMAIL
I got my first Target from the school book club: *Doctor Who and the Cave-Monsters*. I still have it, and I still get the excitement I felt, then aged six, whenever I read it. The impact it had on me at that young age cannot be overestimated. There is no better education than reading. This is why libraries must never be allowed to close!

BEVERLEY CARRY EMAIL
My earliest memory of Target books was when my mum gave me an omnibus that included *The Web of Fear*. I'd never heard of the story before, and my eight-year-old self was utterly enthralled by this chilling and atmospheric tale set in the London Underground. As soon as I was done, I begged Mum to get the video for me. Which was when I found out about the missing episodes. But happily the Target novel did a fantastic job of filling in the blanks.

GAVIN RYMILL EMAIL
I have many fragmented memories of reading the Target books when I was young, but I'll never forget *Doctor Who and the Cybermen*, because that was one I didn't read all of myself. That was the month my mum went into hospital and, despite the fact I was well past the 'bedtime story age', my dad started reading me this Cyberman book every night. My most vivid memory is of him doing the Cybermen's deep, robotic voices. When Mum eventually came home →

The Daft Dimension

BY LEW STRINGER



MY IDEA WAS INGENIOUS! BY ACQUIRING THE SIX PAINTINGS OF THE MONA LISA AND THE ONE IN THE LOUVRE I COULD SELL THEM TO FUND MY TIME TRAVEL EXPERIMENTS!
AH, BUT NOW YOU'VE ENCOUNTERED ME AND —
PAH! MY DOWNFALL IS NOTHING TO DO WITH YOU, DOCTOR! I'M UP AGAINST A FOE FAR MIGHTIER THAN A TIME LORD!
I FELL FOUL OF THE TRADING STANDARDS AUTHORITY!
GENUINE MONA LISAS AS NEW
100% GENUINE
LEW STRINGER..

WHO TUBE

This issue's selection of *Who*-related videos...

The Doctor (Sylvester McCoy) and Mel (Bonnie Langford) return in the trailer for the next instalment in *The Collection* Blu-ray range – *Doctor Who* Season 24. Go to: ***tinyurl.com/24Carrat***

Noel Clarke and Keeley Hawes talk to Graham Norton about their time on *Doctor Who* and the 'souvenirs' they acquired from the set. Go to: ***tinyurl.com/NoelKeeleyWho***

The Abzorbaloff is back in a new *Doctor Who: Lockdown!* short animated by the monster's creator, Will Grantham. Go to: ***tinyurl.com/AbzorbaloffAnimation***

YouTuber Josh Snares' documentary explores the ways in which missing episodes of *Doctor Who* have come back to the BBC's archive. Go to: ***tinyurl.com/MissingWhoEpisodes***

Listen to pianist Jess Jurkovic's arrangement of 'The Doctor's Theme' featuring an amalgamation of music from Seasons 12, 13 and 14. Go to: ***tinyurl.com/TheDoctorsTheme***

→ I asked if he'd carry on reading to me, and he just said "Nope!" Fair enough, I was a big boy anyway. But for those weird days when Mum was missing, me and my dad had that amazing adventure on the Moon.

ON TWITTER...

@LucyMcCaul I borrowed the Target books from the library and read them avidly in the 80s. The children's library was a separate room from the main library and was one of my favourite places to find escape and adventure.

@TanzSixfingers The first Target I read was either *Revenge of the Cybermen* or *The Tenth Planet*. I had just started watching the show in 1982 and seen *Earthshock*, and wanted to see more Cybermen.

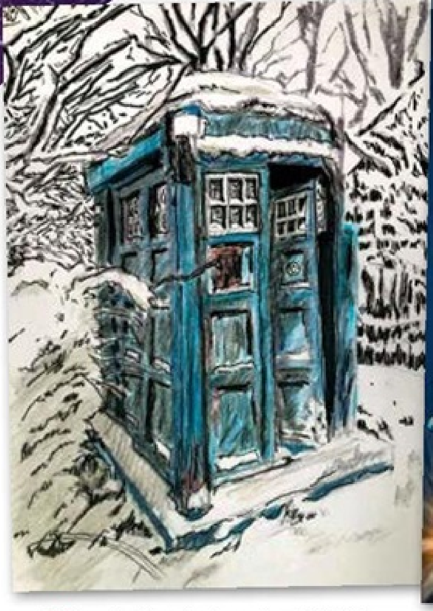
@Modison My most vivid Target memory is *Planet of the Daleks*, which I got a copy of for letting my uncle have my bed when he came to visit and I had to sleep on a lilo! Although I suspect it would have happened without the bribe...

@Heraldofcreatio I was bought *Destiny of the Daleks* for my 11th birthday. The following year just before we went on holiday Dad took us to Lewis's and said we could buy a book each to take with us. As soon as I saw *Horror of Fang Rock* I knew that was the one. I had read it by the second day.

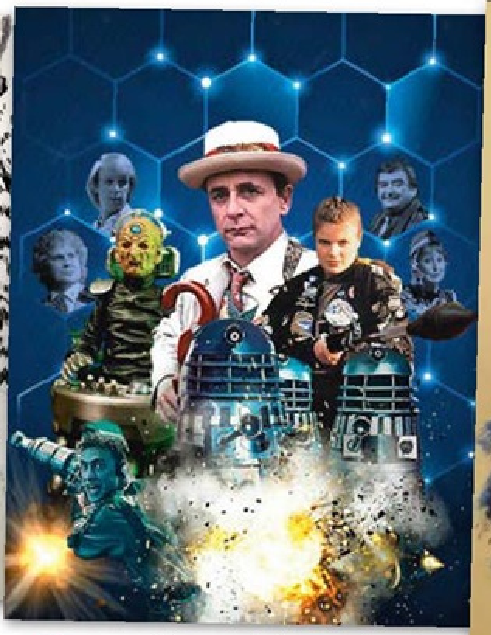
@Chrystaroth *Image of the Fendahl* was the first novel I read cover to cover. I remember reading it on the sofa and dear old Dad (not so old then) popping his head in to tell me dinner was ready.

IAN WILLIAMS EMAIL
My first Target novelisation was *Doctor Who and the Giant Robot*, purchased from Woolworths in Morriston near Swansea for 40p. For some reason my copy was signed on the title page 'To Alan – Tom Baker'. If you're reading this, Alan, I ended up with your book. Sorry.

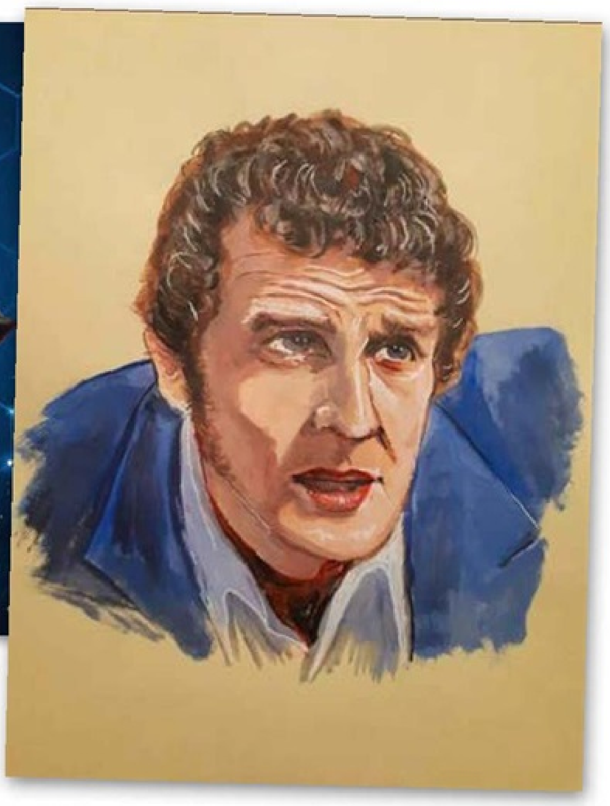
Nigel Adams' mum Janet Gleaves at the Target books cover art exhibition in 2016.



Lee Sullivan's decaying TARDIS, pictured on a winter's day. Art by John Porter.



Gary Mer's poster for 'Regression of the Daleks', inspired by a scene in the TV series *It's a Sin*.



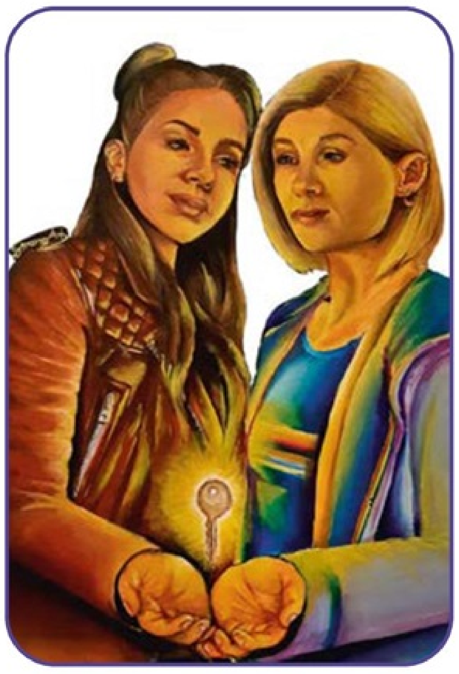
A portrait of Harry Sullivan by Tony Green.

NIGEL ADAMS BROADSTAIRS
My first Target book was *Revenge of the Cybermen*, a present from my parents for Christmas 1976. I had no idea *Doctor Who* books existed. (I was only six.) My mum read it to me, one chapter a night at bedtime, and over the next few years did the same with dozens of others. In 2016 I took her to the *Doctor Who* Target book cover art exhibition at the Comic Museum in London and was able to show her the original artwork, which brought all sorts of fond memories flooding back.

SIMON STABLER EMAIL
Much of my Target collection went AWOL some years ago, but it's always a joy to revisit the books whenever I find them in the loft or on the shelf of a charity shop. Most recently I re-read *Doctor Who and the Web of Fear* and I was struck by how closely it recreates this adventure. A few years ago, while interviewing Terrance Dicks, I took the chance to thank him for making reading so much fun.

MARK PHIPPEN SOUTHAMPTON
What a joy your Target issue was! The lovely wall chart brought back happy memories of collecting the books all those years ago... It was the 'Five Faces of *Doctor Who*' repeat of *Carnival of Monsters* in 1981 that finally prompted me to persuade my mum to buy the book of that story on our next trip into town.

The next few years were primarily dedicated to tracking down all of the existing books. On one memorable visit to WH Smith's, my mum and I arrived to find the man who delivered the books putting out new stock. Not finding any new titles, we asked him if he had any different ones. To our surprise he actually let me into his van and said I could look for any I didn't have. After a successful search, I showed my mum the five or six titles. To my surprise, she said I could have the lot!



Kate Strong's oil painting *I'm Not Ready to Let You Go Yet*.

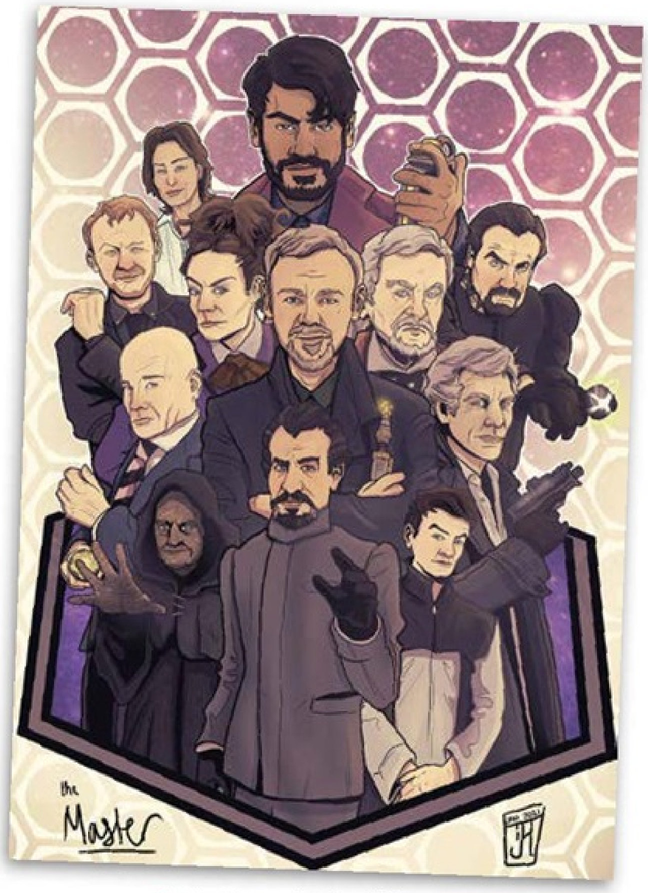
Happy days, Mark! New Target paperbacks of *Resurrection of the Daleks*, *Revelation of the Daleks*, *City of Death*, *The TV Movie*, *Dalek*, *The Crimson Horror* and *The Witchfinders* are published on 11 March, priced £7.99 each.

REGRESSION OF THE DALEKS

PETER GOLDSTRAW
STOKE-ON-TRENT
If it wasn't for your feature in **DWM** 560 on Russell T Davies' brilliant new drama *It's a Sin*, I might never have watched it. But I can heartily recommend it to all (adult) Whovians – and not just for the *Regression of the Daleks* scene in episode four. This new heart-warming (and heart-breaking) Channel 4 series underlines how compelling Russell's scripts are and how deeply you care for his characters. This was a major reason for the success and longevity of *Doctor Who* when it returned in 2005 and why it appealed to such a wide audience – many of whom would never dream of watching a science-fiction serial about a time-travelling alien. We have a lot to thank RTD for.

COMIC INSPIRATION

JONAH KENSETT EMAIL
The art and comics in **Doctor Who Magazine** are a big reason I buy it. Old comic collections such as *Voyager* and *The Flood* are big influences on me and my work. Thanks for everything everyone does at **DWM**!



The Master by Jonah Kensett.

Thank you for sharing your artwork with us, Jonah! We love hearing from our readers so do keep writing in – and submitting your artwork – to the usual address. **DWM**

JON **CULSHAW** NICOLA **WALKER** PAUL **McGANN** HATTIE **MORAHAN** REBECCA **ROOT** TOM **BAKER** TOM **PRICE**

BBC

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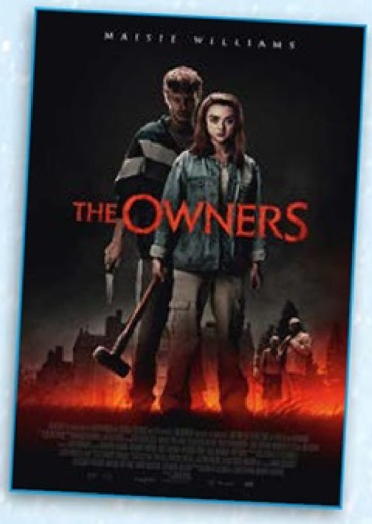
Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

AWARDS

Carey Mulligan as Cassandra in *Promising Young Woman* (2020).

The winners of the 27th Screen Actors Guild Awards will be named on 4 April. The nominees include **Josh O'Connor** for Outstanding Performance by a Male Actor in a Drama Series (*The Crown*), **Olivia Colman** for both Outstanding Performance by a Female Actor in a Drama Series (*The Crown*) and Outstanding Performance by a Female Actor in a Supporting Role (*The Father*), and **Carey Mulligan** for Outstanding Performance by a Female Actor in a Leading Role (*Promising Young Woman*).



FILM

Sylvester McCoy was recently on Radio 4's *Loose Ends* to promote his film *The Owners*, in which he stars alongside **Maisie Williams**.

Six Minutes to Midnight, **Andy Goddard**'s film starring Eddie Izzard and Judi Dench, also features *Torchwood*'s **Celyn Jones,** *Comic Relief* Doctor **Jim Broadbent**, plus **David Schofield**, **Kevin Eldon**, **Rupert Holliday-Evans** and **Toby Hadoke** with costumes by **Lucinda Wright**. The film is set to launch on 26 March.

TELEVISION

The contestants for Channel 4's *Stand Up to Cancer Great British Bake Off,* co-hosted by **Matt Lucas** and due to air later this year, include **John Bishop** and **Reece Shearsmith**.

Mandip Gill is currently working on a production for Apple TV, fitting it in around her *Doctor Who* schedule. The new series, *Suspicion*, is based on the Israeli drama *False Flag.*

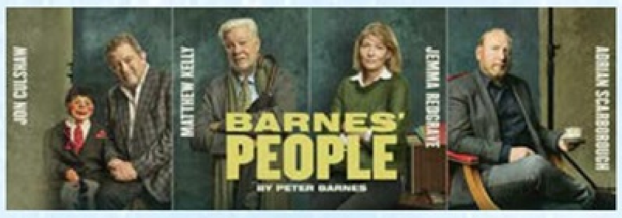
Steve Pemberton and **Reece Shearsmith** will return to the BBC for the sixth series of *Inside No. 9* this autumn. The guest cast will include **Paterson Joseph**, **Lindsay Duncan**, **Sarah Parish** and **Derek Jacobi**.

Olivia Colman and **Matt Smith** are to lend their vocal talents to *Superworm*, a new BBC animation based on the children's book by Julia Donaldson and Axel Scheffler. The one-off will air over Christmas.

Mandip Gill as Yasmin Khan.

ONLINE

An Evening with **Russell T Davies**, hosted by **Julie Hesmondhalgh** on 20 March, will raise funds for Manchester's Hope Mill Theatre. The online streaming event begins at 8.00pm and tickets are available from the theatre's website.



Jon Culshaw, **Matthew Kelly**, **Jemma Redgrave** and **Adrian Scarborough** are to perform 20-minute monologues, recorded at the Theatre Royal Windsor and available on the Original Theatre Company's website from 18 February to 31 July.

MISCELLANEOUS

coram
Voice

Peter Capaldi promoting The Coram Voices 2021 writing competition.

Peter Capaldi helped to launch The Coram Voices 2021 writing competition for care-experienced children and young people, which is open until 31 March. See *coramvoice.org.uk* for entry details.

David Tennant and **Jenna Coleman** are among the stars promoting this year's Red Nose Day for Comic Relief, which will take place on 9 March.

TOBY HADOKE

David Tennant models the new plastic-free red nose for Comic Relief 2021.

OBITUARIES

Harry 'Aitch' Fielder in *The Seeds of Doom*.

Harry 'Aitch' Fielder, the ubiquitous supporting artist who got an on-screen credit and a few lines when playing guards in *The Seeds of Doom* and *The Armageddon Factor*, died aged 80 on 6 February. Harry also featured as an extra in *The Enemy of the World, The Wheel in Space, Planet of the Spiders, Revenge of the Cybermen, The Deadly Assassin, The Face of Evil, The Invisible Enemy, The Ribos Operation, Meglos* and *Castrovalva*.

Ken Sedd, another longstanding extra, appeared in *The Wheel in Space, The Invisible Enemy, Shada, The Leisure Hive, Time-Flight* and *Enlightenment*. He died on 9 January, aged 81.

Alan Hart died on 15 January, aged 85. As Controller of BBC1 from 1981-84, he suggested the feature-length 20th anniversary special that became *The Five Doctors*, together with the change in format and near doubling in episode length of *Doctor Who*'s 22nd season.

Ken Sedd.

Alan Hart.

THIS MONTH IN... 1985

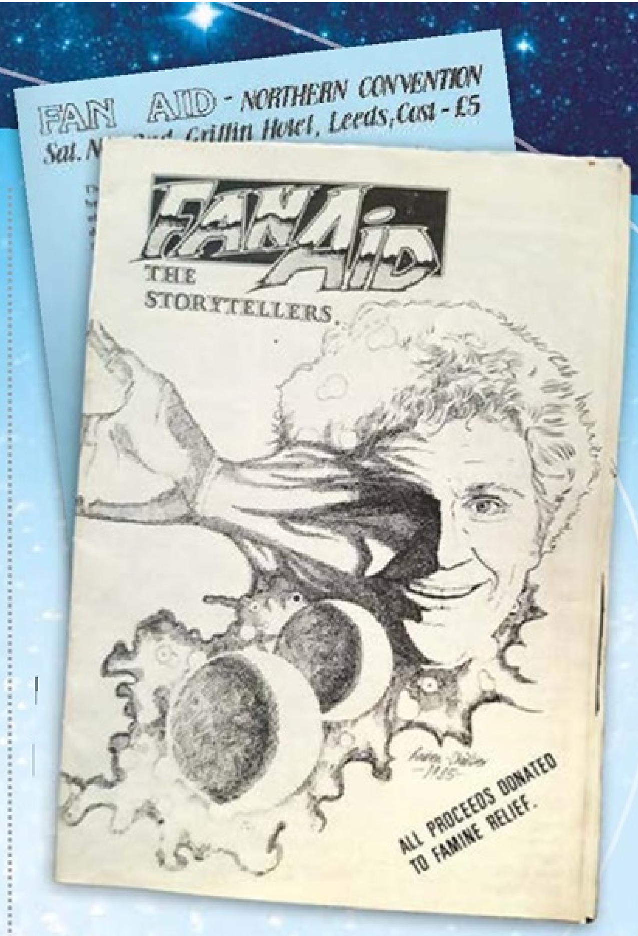
Lloyds Bank
£

SATURDAY 16 MARCH

Paul Cornell and David Banks present the cheque for money raised from Fan Aid.

The front cover of the first *Fan Aid* fanzine.

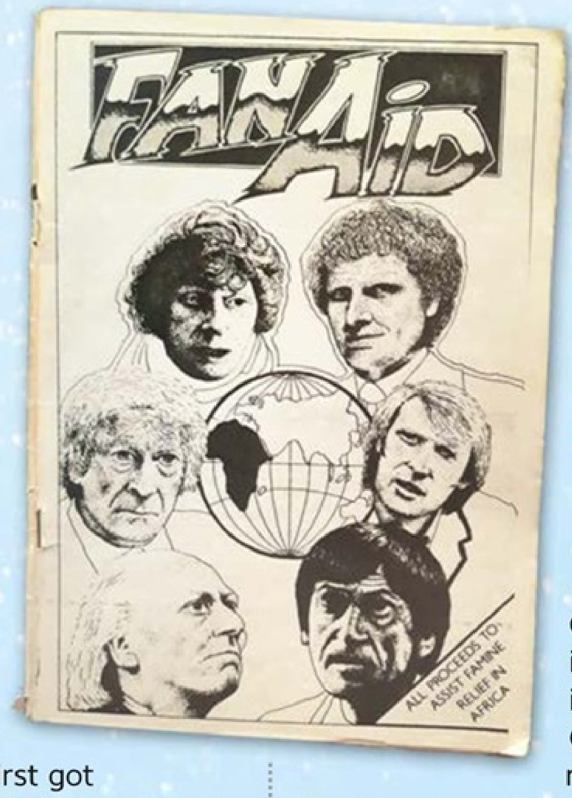
The third Fan Aid publication was *The Storytellers*, which featured cover art by Andrew Skilleter.


FAN AID - NORTHERN CONVENTION
Sat. N... Griffin Hotel, Leeds, Cost - £5
FAN AID
THE STORYTELLERS.
ALL PROCEEDS DONATED TO FAMINE RELIEF.

In October 1984, Boomtown Rats singer Bob Geldof saw a BBC News report on the appalling famine in Ethiopia and decided to do something. So he gathered together as many of his pop peers as could be fitted into a West London studio – Boy George, George Michael, Duran Duran, Spandau Ballet and Bananarama among them – to record *Do They Know It's Christmas?* The single was rush-released and went straight to number one in the charts, selling over a million copies in its first week. All proceeds went to famine relief.

Deep in rural Wiltshire, 17-year-old *Doctor Who* fan Paul Cornell, a contributor to several of the photocopied fan magazines available in the 1980s, was taking note. He proposed a fanzine equivalent incorporating contributions from the cream of the then-thriving fanzine scene – Peter Anghelides, Guy Clapperton, Val Douglas, Jackie Marshall and Justin Richards among them. "It just seemed to be something that could be done," says Cornell today. "I remember that when I first got involved in A5 fanzines everybody seemed to be competing against each other, so it was kind of nice to do something where everybody was in the same pages."

Edited by *Cygnus Alpha*'s Paul West, and with a short introduction by then-producer John Nathan-Turner, *Fan Aid* was finished on 16 March 1985. Printed on super-cheap blue-grey paper and stapled in Cornell's parents' kitchen, it sold for a suggested donation of £1. The rather sensational highlight was a collection of off-cuts compiled by **Doctor Who Magazine** interviewer Richard Marson, censored from the magazine for reasons of taste, or for being over-candid. Marson came to "rather regret it", thinking he ought to have checked with the interviewees first: "Having said that, no one objected or complained. And though JNT was a bit snippy about it to me later, he didn't say I couldn't do it again..."


FAN AID
ALL PROCEEDS TO ASSIST FAMINE RELIEF IN AFRICA

Bob Geldof followed Band Aid with the Live Aid concert at Wembley Stadium on Saturday 13 July – but Cornell beat him to it by a fortnight, organising the first Fan Aid convention at the Beaufort Hotel in Bath on Saturday 29 June. Geldof had U2, Queen, David Bowie, Elton John and Paul McCartney recycling their greatest hits, but Fan Aid attendees got to hear nine *Doctor Who* legends do the same. 1960s story editor Dennis Spooner, for example, claimed that he and Terry Nation had tried to outdo one another with the cliffhangers for *The Daleks' Master Plan*.

The rest of the line-up comprised: Cyber Leader actor David Banks; writers Bob Baker and Dave Martin, plus Chris Boucher and Philip Martin; former script editor Terrance Dicks; former producer Graham Williams; and, in something of a coup, incumbent Doctor Colin Baker. Cornell recalls Baker being "gracious enough to appear for nothing – no expenses, even – and doing the full Doctor: 'You *may* offer me expenses, and I *will* turn them down...' Which I thought was delightful!"

Other Fan Aid projects followed. A second fanzine focused exclusively on the production of *Vengeance on Varos* (1985). Cornell co-edited a third, *The Storytellers*, devoted entirely to fan fiction. A cover by Target Books artist Andrew Skilleter enclosed contributions from popular short story authors including Martin Day, Steve Emmerson, Andy Lane, Robert Nisbet, David Tulley and Cornell himself – some of whom would later write novels for Virgin Publishing and BBC Books.

In November, Andrew Smaje organised a Fan Aid North convention in Leeds; its registered attendees included a teenager named Chris Chibnall. Fan Aid also begat the Bath-based FALCon ('Fan Aid Legacy Convention'), which raised cash for Cancer Research. Perhaps the many charity-first efforts that continue to this day – the prop-making Hyde Fundraisers, for example – are all Fan Aid's successors, directly or indirectly. "That hadn't occurred to me," says Cornell, "but that's a very nice legacy to have."

Although history doesn't record whether or not it represented the sum total of Fan Aid's efforts, a cheque for £2,165 was handed over in a presentation at the Who Shop in the spring of 1986 – around £6,700 in today's money. For Cornell, "It was very exciting to flex our muscles as a subculture, to see what the culture could do together." Fan Aid was fandom at its best.

ALAN BARNES

ALSO THIS MONTH

WHO CARES?
DOCTOR-IN-DISTRESS
Cancer Relief

Thursday the 7th
Paul Cornell wasn't the only individual inspired by Band Aid.

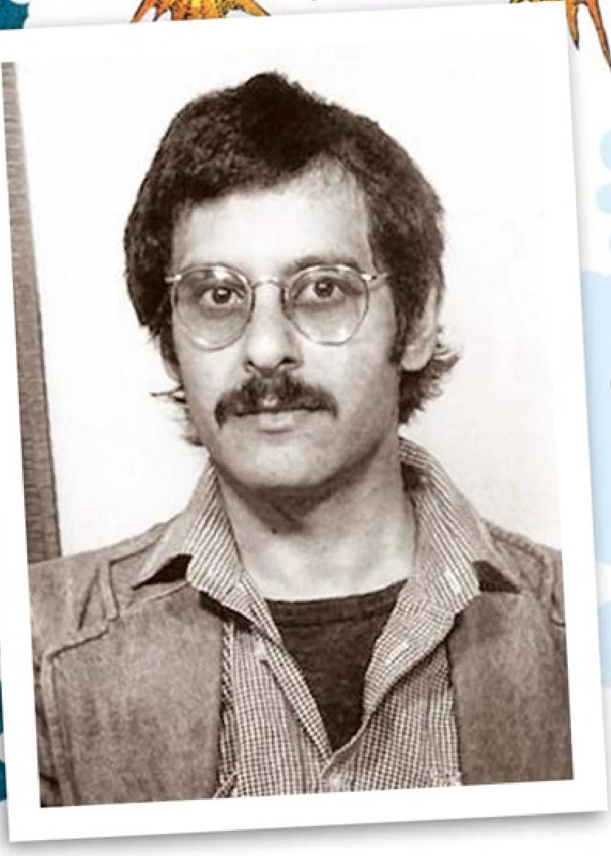
Controversially, the BBC had put the next season of *Doctor Who* on hold for 18 months – but on this day a galaxy of stars answered the Doctor's SOS, assembling to record a charity-fundraising protest single, *Doctor in Distress*, under the name Who Cares! Because *Who* didn't need Durans and Spandaus, not when it had a quarter of Bucks Fizz, a couple of Moody Blues and two-thirds of Matt Bianco (a group, not a person).

The single failed to chart.

The 7" single of *Doctor in Distress*.

COVER STORY

CHRIS ACHILLÉOS' Target book covers were an essential part of 1970s *Doctor Who*. Nearly 50 years on, they've lost none of their power to thrill fans (and Time Lords), as **PAUL KIRKLEY** discovers.



Chris Achilléos is often approached by *Doctor Who* fans – and, on at least one occasion, by Doctor Who – keen to tell him how much his artwork has meant to them over the years.

"It's very moving," says Chris, whose dramatic, psychedelic cover illustrations for Target's bestselling range of *Doctor Who* novelisations leaped out from the shelves of Britain's bookshops and junior lending libraries during the 1970s. "I understand the feeling, the emotion that goes through you when you see something from your childhood that meant so much to you. For a split second, you're back there – you're a child again."

Almost 50 years after his first Target commission, Chris' *Doctor Who* art has been assembled into a lavish coffee-table book, wittily titled *KKLAK!* in honour of one of his most celebrated covers. "I've wanted to do a collection of my *Doctor Who* work for a long time – maybe 20 or 30 years," he explains. "Looking back, I'm pretty proud of what my younger self achieved with this work. I didn't know at the time we'd still be talking about it after all these years. It was just another job for me. But it's incredible how it's still going on – much like *Doctor Who* itself!"

Chris' lifelong passion for art is partly a consequence of his tough early years. Born in Cyprus in 1947, his father died when he was young, leaving his mother – who had been entered into an arranged marriage with a man three decades her senior – a widowed mother of four in her late 20s. Fearful that her son was being drawn into the insurrection against the island's British rule, Chris' mother moved the family to London, where he was welcomed to his new home by being attacked on his first day at school.

"It was a very hard time for me, and for my whole family," he recalls. "But what my mother achieved, the way she kept going, working in a factory to earn a living, is incredible. She is my hero."

As an isolated teenager struggling to learn English, Chris took refuge in a growing love of comic books – and the universal language of art. "Comics helped me survive through the early 1960s, being an immigrant and adapting to the culture – and to the climate," he adds, recalling how the family shivered through the frozen winter of 1962-63, the coldest for more than 200 years. "I wasn't academic – I still have a phobia about the written word. If it wasn't for diving into the visual world of comics and books, I don't know what I'd have done. I used to carry armfuls of art books back from the local library – anything that took me out of my life and into my imagination."

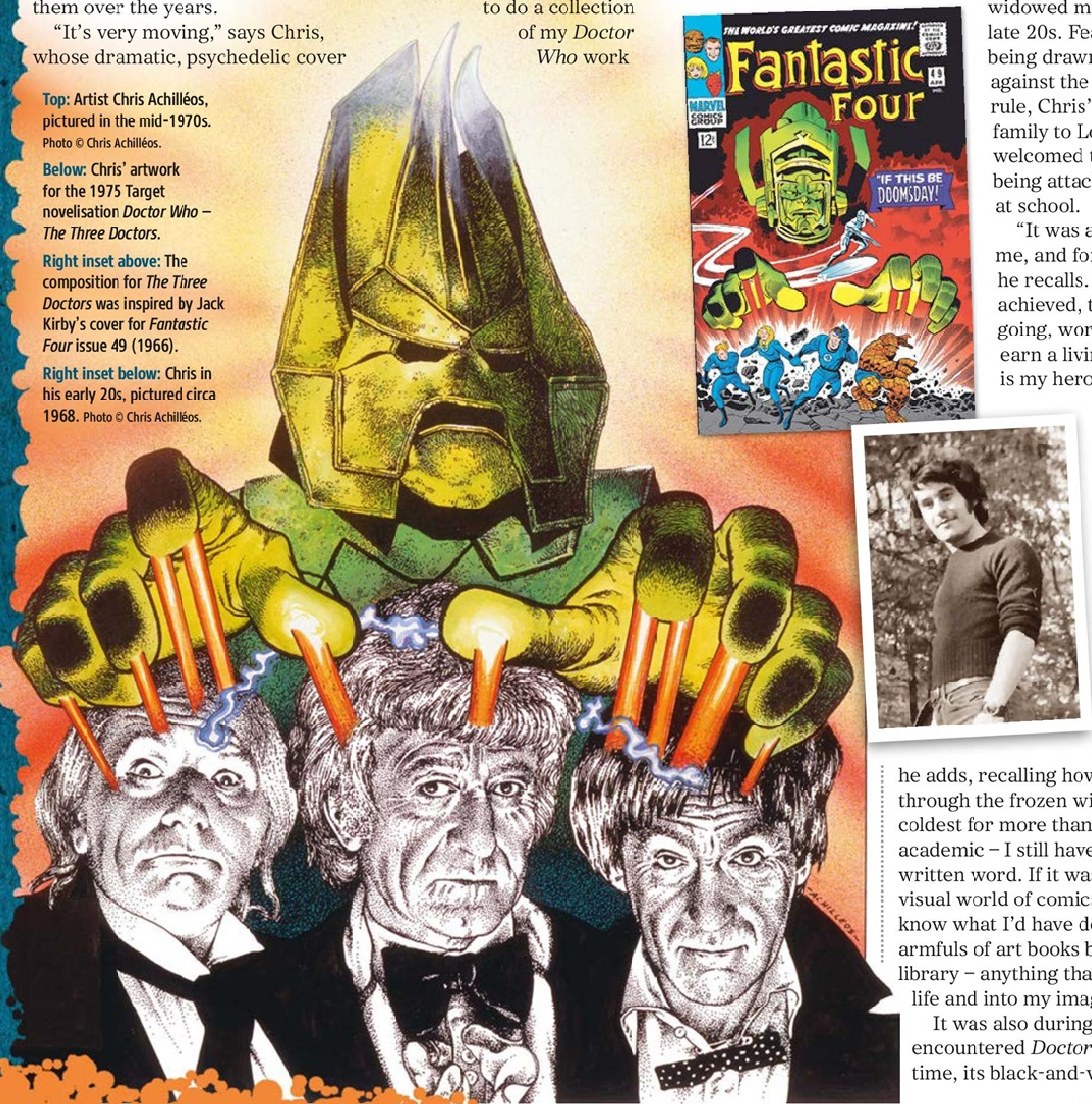
It was also during this period that he encountered *Doctor Who* for the first time, its black-and-white images of alien

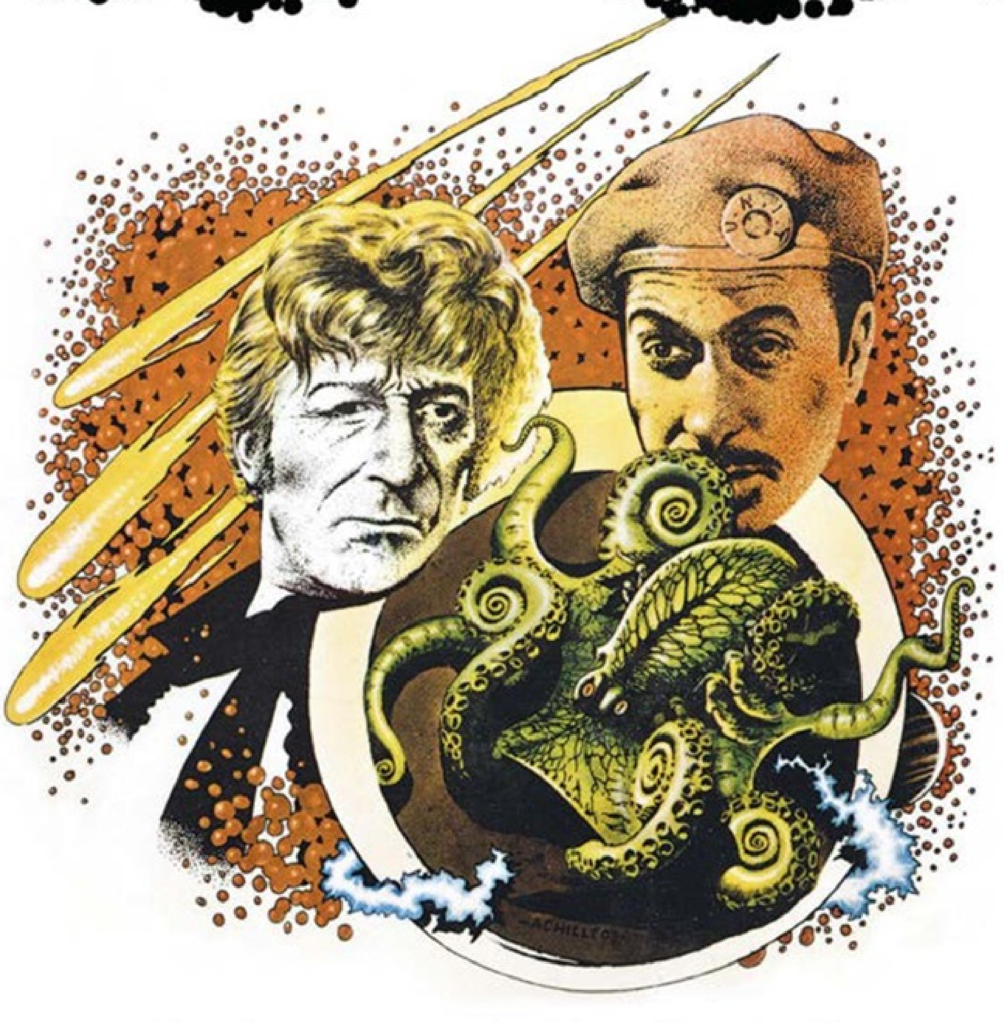
Top: Artist Chris Achilléos, pictured in the mid-1970s. Photo © Chris Achilléos.

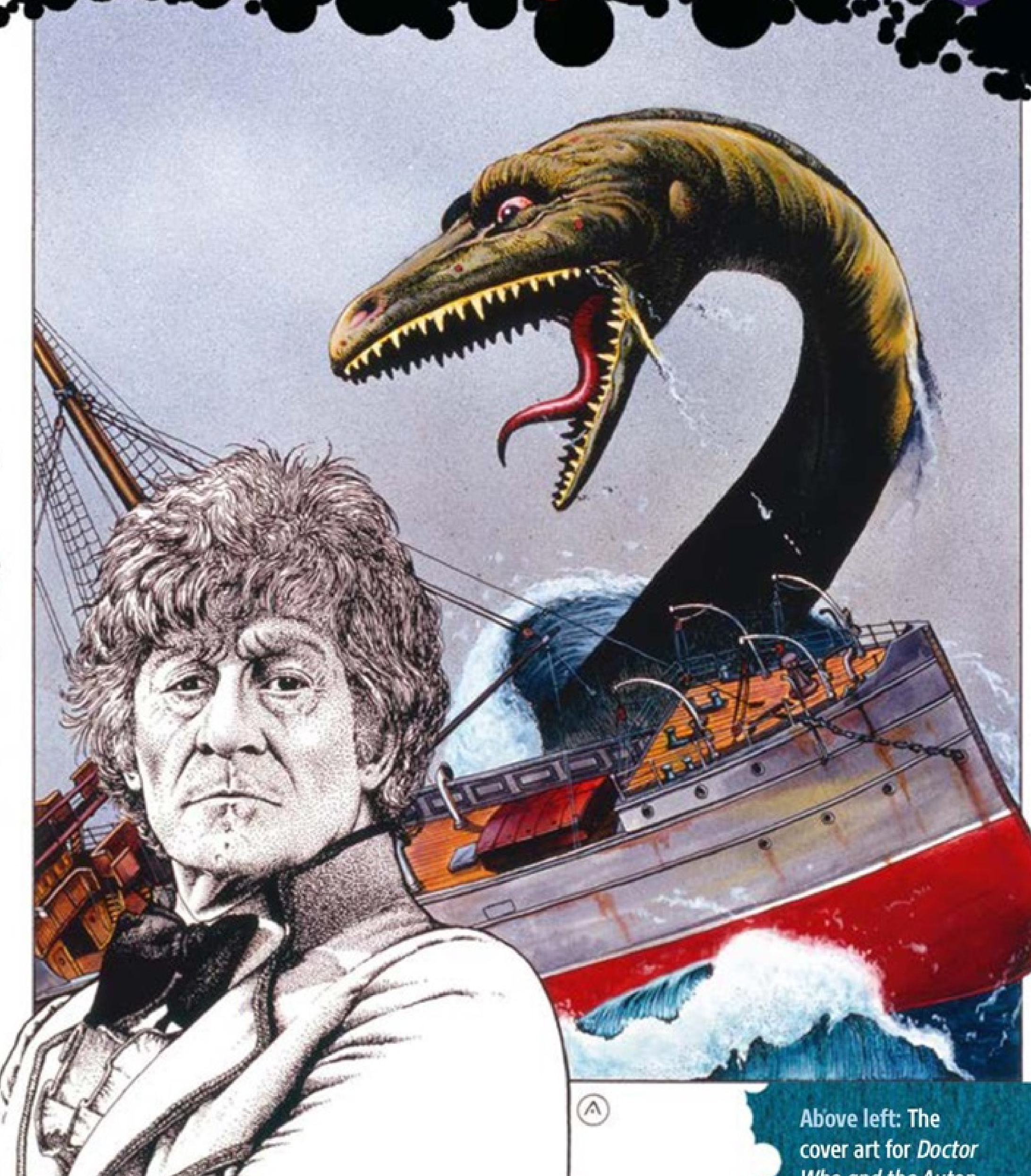
Below: Chris' artwork for the 1975 Target novelisation *Doctor Who – The Three Doctors*.

Right inset above: The composition for *The Three Doctors* was inspired by Jack Kirby's cover for *Fantastic Four* issue 49 (1966).

Right inset below: Chris in his early 20s, pictured circa 1968. Photo © Chris Achilléos.







worlds and creatures appearing "almost like a signal from outer space. We didn't have television in Cyprus, so it was this magic thing," says Chris.

By the time he'd graduated from Hornsey College of Art and begun his career as an illustrator, Chris was, by his own admission, "more of a *Star Trek* man". But he leaped at the chance to provide the covers for Target's first three *Doctor Who* books in 1973, taking inspiration from his heroes Frank Bellamy (illustrator of the *Eagle*'s *Dan Dare* strip) and Marvel legend Jack Kirby to create his signature style: black-and-white pencil illustrations, often composed of fine dots created with a rapidograph pen, set against a vibrant canvas of airbrushed colour.

> **"Each cover tells the story inside the book. It's not just a mish-mash of images."**

"I never regarded them as paintings," stresses Chris. "I call them graphics, or illustrations. You can see elements of my love of comic art – especially Jack Kirby. I loved his very stylised graphic work."

This influence is most explicit in Chris' artwork for *The Three Doctors* (1975) – a loving tribute to one of Jack Kirby's early *Fantastic Four* covers, with Omega dispensing fiery retribution from his fingertips in place of Galactus, and Reed Richards and company supplanted by the fantastic three of William Hartnell, Patrick Troughton and Jon Pertwee.

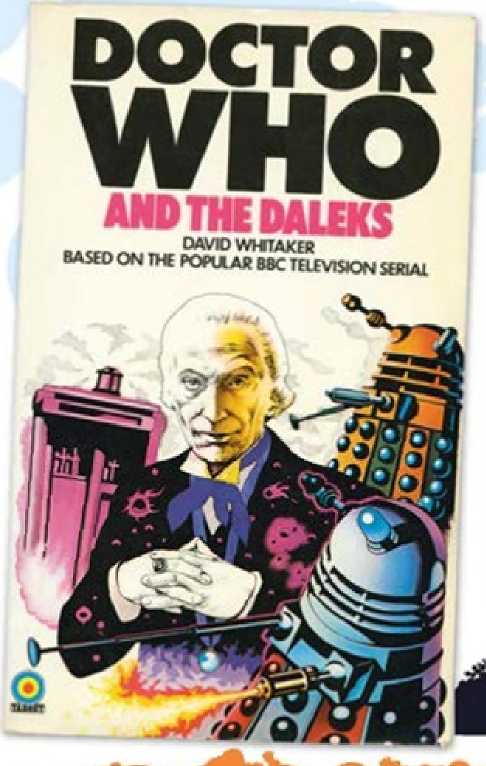
"But there are elements of him on almost every cover – the colours, the energy," says Chris. "I was honoured to meet him at the San Diego Comic-Con in 1993, and was thrilled when he said he knew my work and liked it very much.

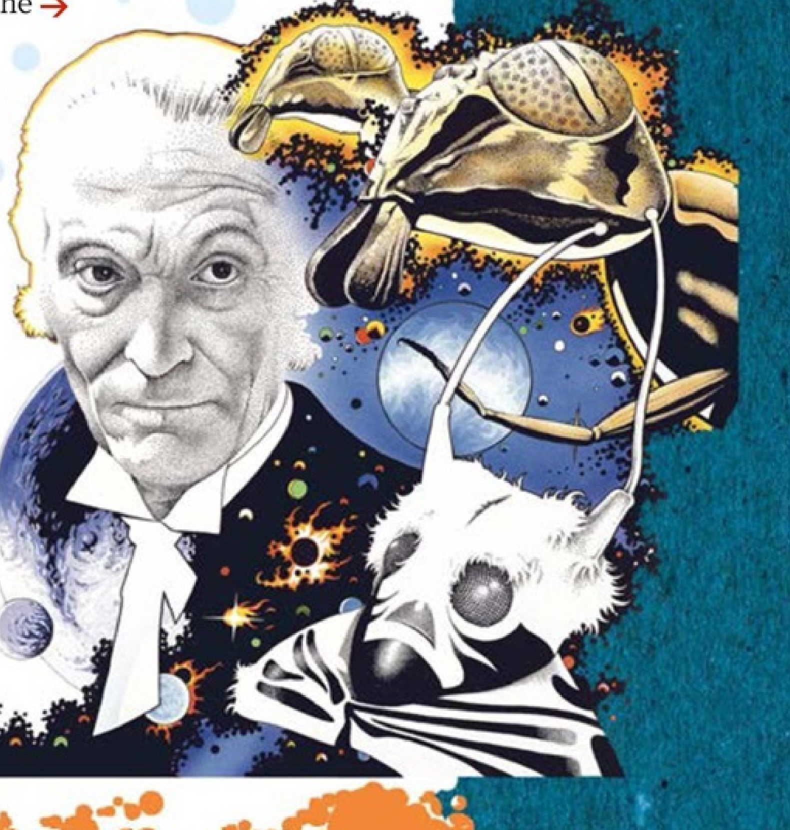
"What I always tried to do was capture the story in one picture," adds Chris. "Each cover tells the story inside the book. It's not just a mish-mash of images. I think very carefully about the storytelling. Which is going back to comics again, really."

When Chris was starting out on the Target range, visual reference material was often in short supply, hence his first cover (*Doctor Who and the Daleks*, 1973) featuring Daleks based on the *TV Century 21* comic strip – and a pink TARDIS. "I used to watch *Doctor Who* religiously on television, but I'd only ever seen it in black and white!" says Chris, laughing. "Of course, I should have known better, because I'd seen police boxes around London. But for some reason it never occurred to me."

At times, though, this lack of source material would work to the books' advantage – the world of *Doctor Who* in Chris' imagination easily outstripping the more prosaic reality. For a generation who first encountered the Nestene creature as the malevolent alien octopus featured on the cover of *Doctor Who and the Auton Invasion* (1974) – or felt a thrill of terror at the fearsome plesiosaurus rising from the depths as the *SS Bernice* is tossed on the Indian Ocean on the front of *Doctor Who and the Carnival of Monsters* (1977) – the TV versions could often prove something of a disappointment.

"It was just pure necessity," explains Chris. "In the early days, I interpreted them like fantasy book covers. For *Doctor Who and the Zarbi* (1973), I roughed out some pictures of these giants ants, based on a reference book of insects. Of course, the →



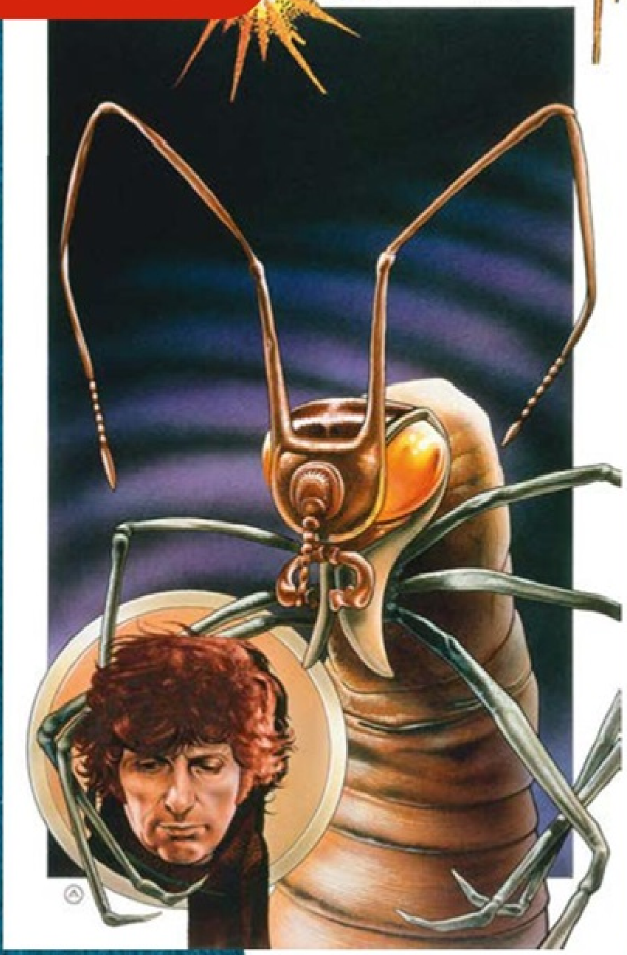


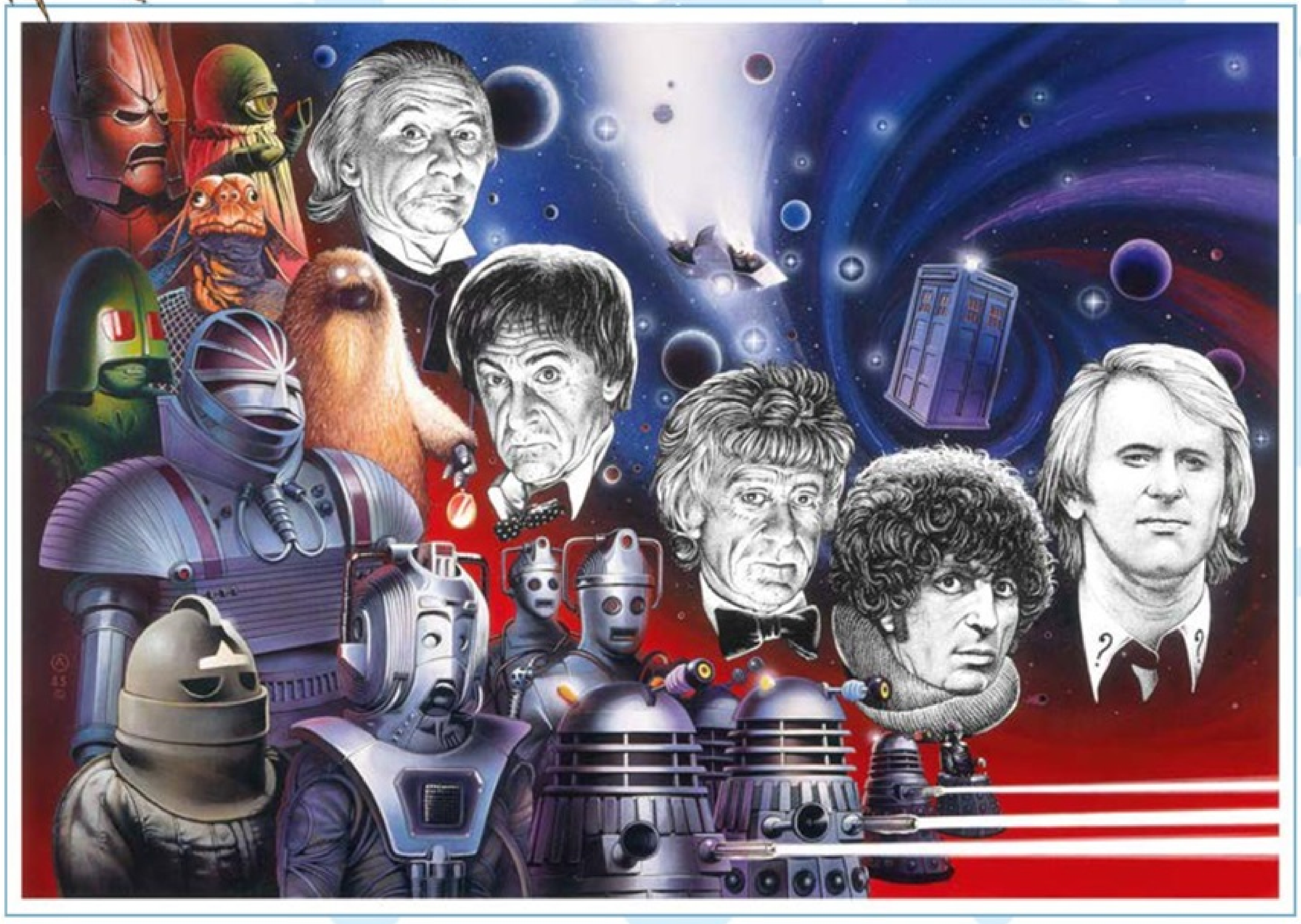
Above left: The cover art for *Doctor Who and the Auton Invasion* (1974).

Above right: The cover art for *Doctor Who and the Carnival of Monsters* (1977).

Below left: The 1973 Target novelisation *Doctor Who and the Daleks* (1973) featured Chris' first cover art for the range.

Below right: The cover art for *Doctor Who and the Zarbi* (1973).





Above left: The cover art for *Doctor Who and the Ark in Space* (1977) was Chris' final work for the Target book range until 2016.

Above right: In 1983 the *Doctor Who* Appreciation Society commissioned Chris for this painting, which celebrated the 20th anniversary of the TV series. Posters of the artwork were made available for members.

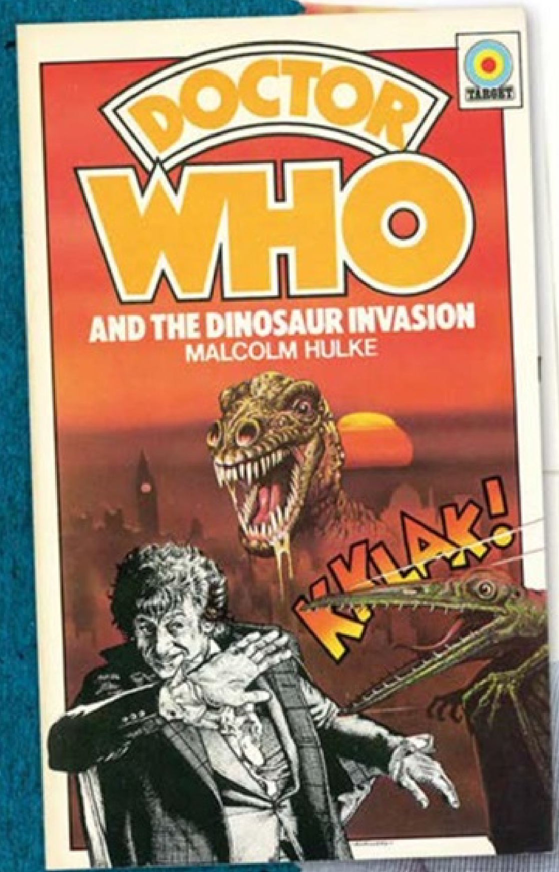
→ message came back very quickly, 'No, no, we need you to use the monsters as shown on TV.' But the monsters on TV sometimes looked a bit silly and childish."

One of Chris' most legendary attempts to inject dynamism into his covers was painting "KKLAK!" next to the pterodactyl on the cover of *Doctor Who and the Dinosaur Invasion* (1976). It didn't go down well with his bosses. "They said, 'Chris, what are you doing? It's not a comic. Can you take it out?' But I refused. I remember saying, 'It adds another dimension to it, it adds a voice to it.' I knew the kids would want to imitate it.

"I had a few fights over the years over various things. If I left the Doctor off, they'd go, 'Where is he? We need the Doctor.' And I said, 'Look, I'm fed up of doing the Doctor. It's not necessary. The kids like to see monsters!'"

Over time, Chris' relationship with Target's management soured, and he parted company with the publisher following 1977's *Doctor Who and the Ark in Space*. He still took on private commissions, though, and *KKLAK!* features many of these later works – including a stunning 20th anniversary illustration of the first five Doctors produced for the

> **"I met Terrance a few times. He was a lovely chap. I can't thank him enough, wherever he is now..."**



DOCTOR WHO / TOM BAKER II
THE CURSE OF PELADON
REVENGE OF THE CYBERMEN
KKLAK!

Above: Chris' artwork for *Doctor Who and the Dinosaur Invasion* (1976) famously included the word "KKLAK!".

Right: Author Terrance Dicks with Chris at a Forbidden Planet signing in 2012.

Photo © Chris Achilléos.

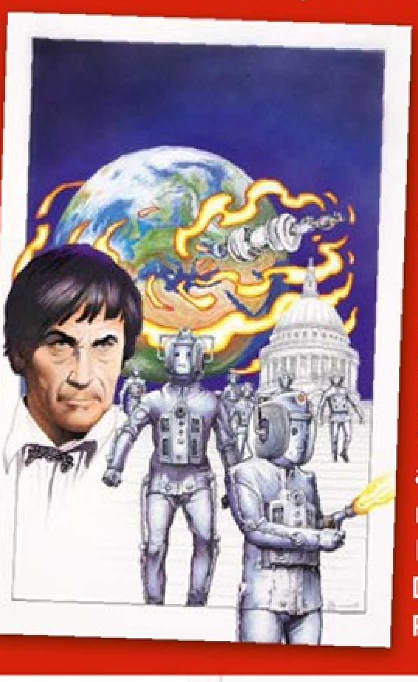
THE DOCTOR AND ME

Over the years Chris has met most of the Doctors, and *KKLAK!* opens with a portrait of the artist with Peter Capaldi, who has described how Chris' artwork "perfectly captured the action-packed spirit of 1970s *Doctor Who*".

"He ran straight up to talk to me at an exhibition a few years ago," recalls Chris. "It was only afterwards that people told me what a big fan he was when he was younger, and that he draws himself. I wish I'd known. I'd love to spend time with him again and have a proper conversation."

Tom Baker is the Doctor in whose company Chris has spent the most time: "No, I never told him off for having difficult hair to draw," he says, laughing. Jon Pertwee he always found a little stand-offish. "I don't know what his problem was," shrugs Chris. "Nothing against the man, he was just... a typical actor, I suppose. Quite vain."

Patrick Troughton's expressive face, etched with its deep frown and smile lines, is his favourite to draw. He's also the Time Lord Chris most relates to. "If I could see myself as the Doctor," he says, "I'd be Patrick Troughton."



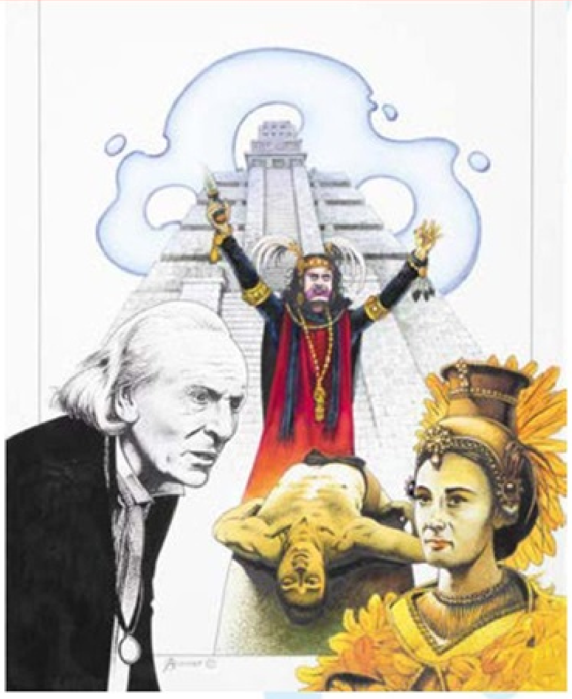
Far left: This painting, inspired by the 1968 story *The Invasion*, is one of several new pieces Chris has created specially for his book *KKLAK!*

Left: Peter Capaldi has admired Chris' work ever since it first appeared in the 1970s. Photo © Chris Achilléos.

Below left from top: More of the *KKLAK!* exclusives – new paintings inspired by *The Aztecs* (1964) and *The Brain of Morbius* (1976).

Below right from top: Two of Chris' most recent commissions for Target – *The Visitation* and *Battlefield* (both 2016); *KKLAK! – The Doctor Who Art of Chris Achilléos* is published by Candy Jar Books.

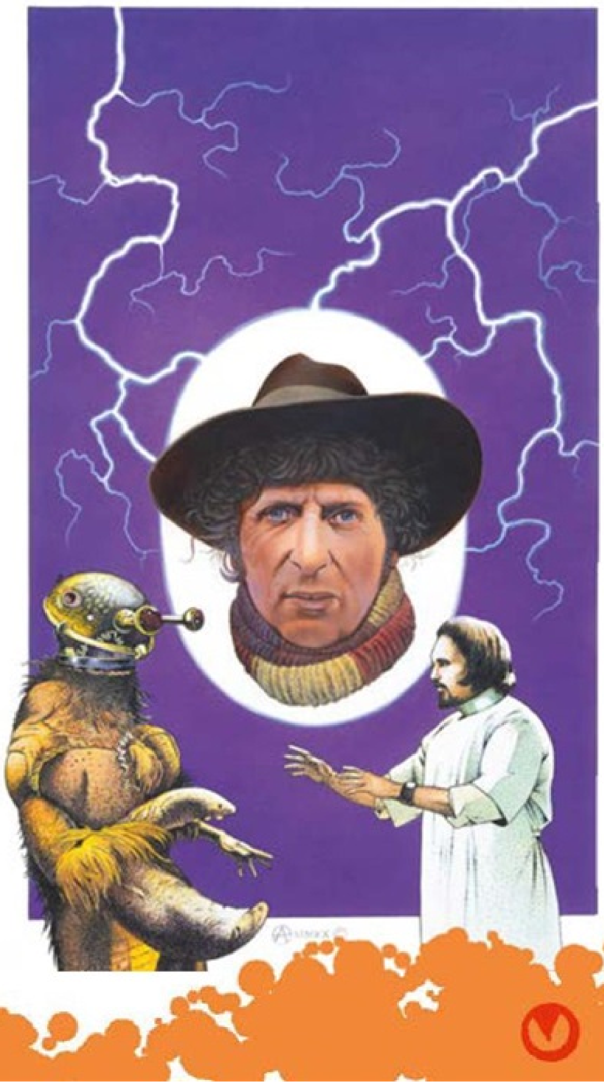
Doctor Who illustrations © Chris Achilléos.



Doctor Who Appreciation Society. There are also four brand-new pieces – *The Aztecs, The Invasion, Inferno* and *The Brain of Morbius* – completed especially for the book in the vivid style of those mid-70s classics.

In 2016, Chris – who has enjoyed a successful wider career as a fantasy and erotica artist – returned to the Target fold after nearly 40 years to provide the cover art for the revived imprint's reissues of *The Visitation, Vengeance on Varos* and *Battlefield*. He admits, however, that he failed to capture Peter Davison very well on the former. "I don't know what happened – I could have chosen a better photograph perhaps. But I confess I'm not very in tune with 1980s *Doctor Who*. After my exit from Target, which wasn't very pleasant, I turned my back on *Doctor Who* for a while and just got on with my other work."

Today, though, he's firmly in the *Doctor Who* family again, warmed by the support of fans who have "kept the flame alive" over the decades – some of whom have provided touching tributes for *KKLAK!* More poignantly, the book includes an introduction written by the late great Terrance Dicks shortly before his death in 2019 – a typically twinkly piece in which he talks of Chris having to suffer the name of "some fool of an author" being scrawled over his beautiful works of art. "Bless him," says Chris, "it was so nice of him to write that. I met Terrance a few times. He was a lovely chap. I can't thank him enough, wherever he is now..."

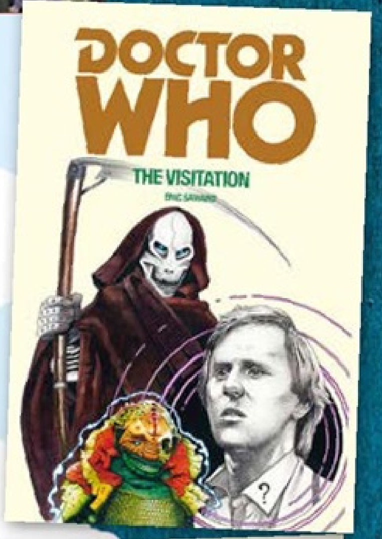


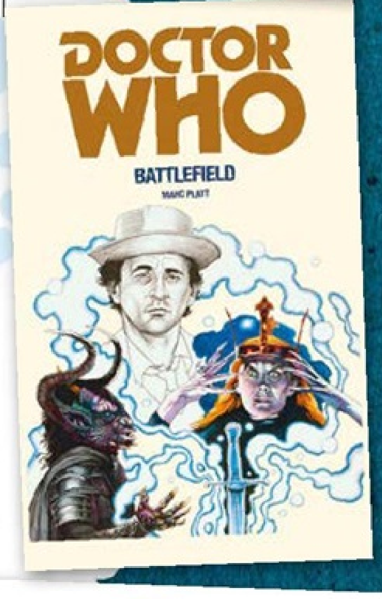
Back in the 70s, Terrance and Chris formed an unbeatable team as the twin titans of the Target range. "Of course, the publishers kept us apart at the time, as publishers do," says Chris. "They're afraid you might get together and ask for more money!"

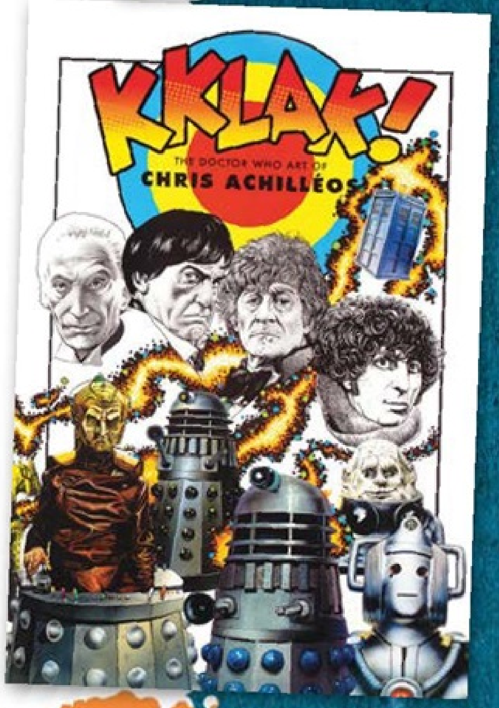
In a couple of years, it will be half a century since Chris started his long and winding journey with the Doctor. Does that seem incredible to him? "What's incredible to me is when I look in the mirror and think 'Who's that old geezer?'" he syas, laughing. "An artist never retires, they say, and it's true. I'm 73, and I'm still learning how to paint."

Having moved from London to Somerset with his wife Tasha shortly before the first coronavirus lockdown, Chris is looking forward to exploring more of the local countryside, and hopefully capturing it in oils. "I'd love to learn how to do landscape and portraiture," he says. "To paint properly, from life – that's the real art of being an artist."

Perhaps. But for those occasions when real life is either too dull or too difficult, thank goodness we have Chris' fantastical world of monsters and demons – of exploding stars, Dalek death rays and KKLAK-ing pterodactyls – to escape into. **DWM**





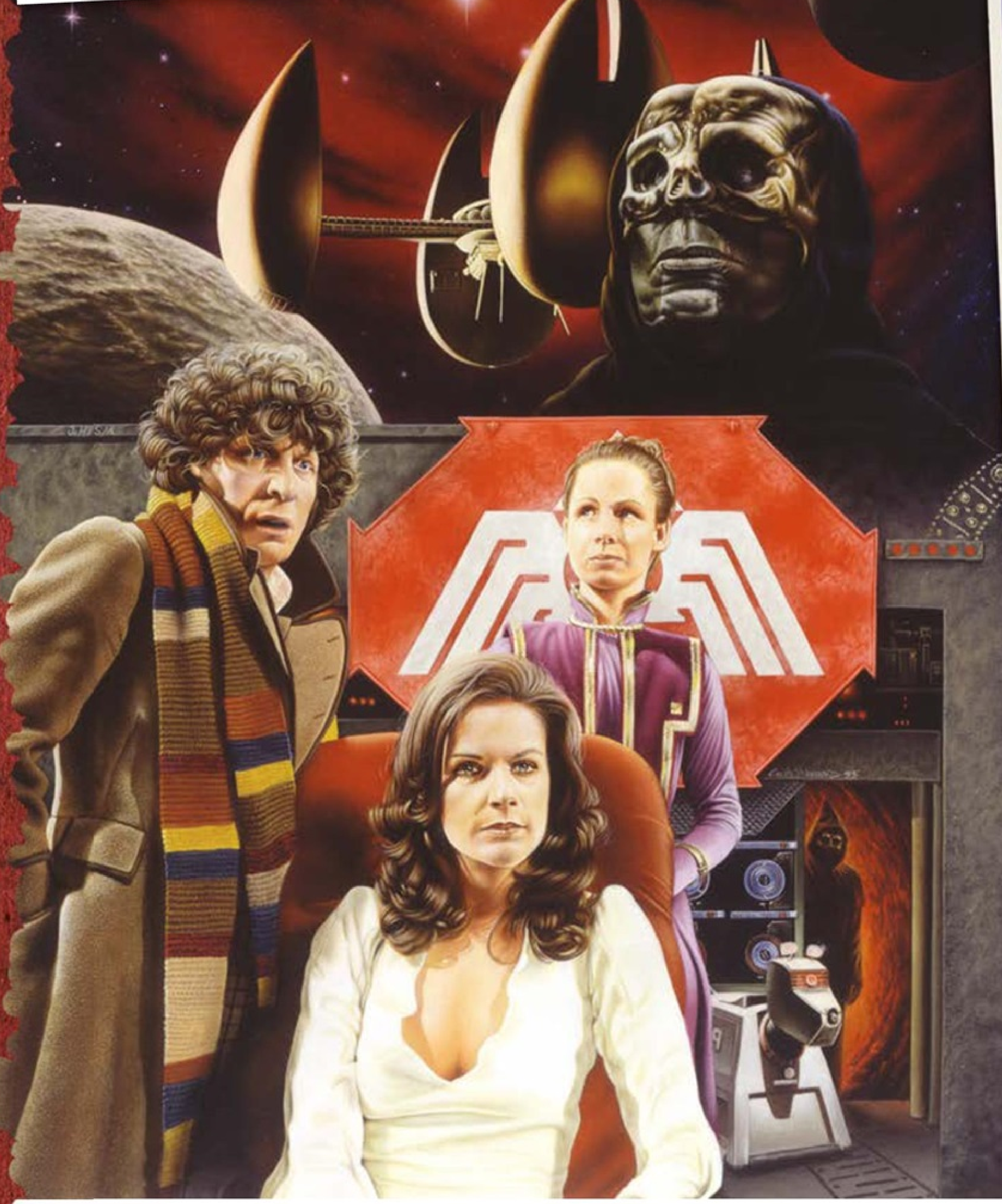


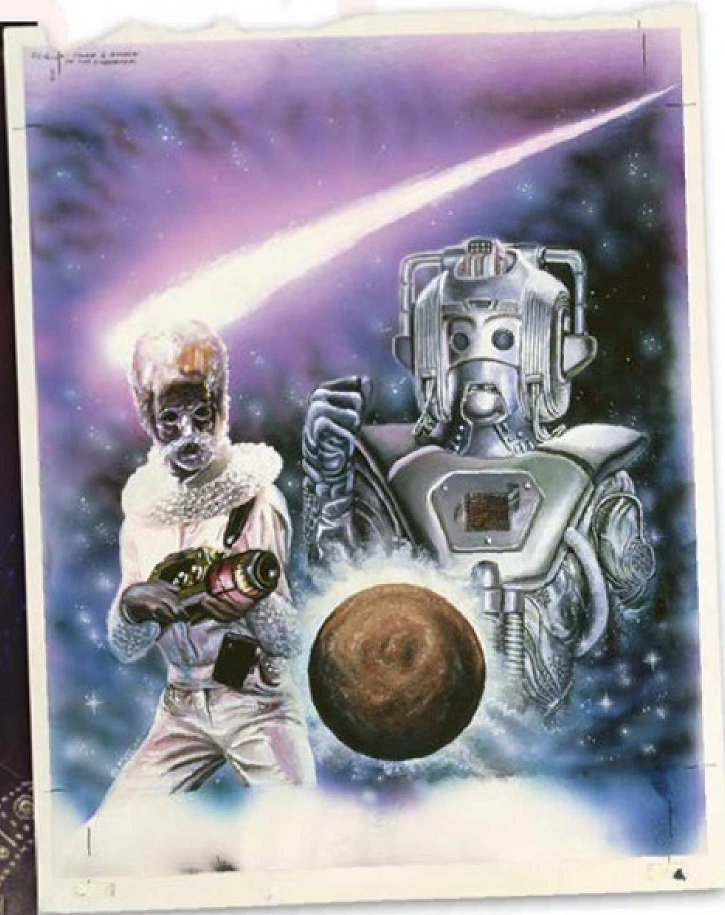
KKLAK! The Doctor Who Art of Chris Achilléos* is published by Candy Jar Books and available at *candy-jar.co.uk

Chris' website can be found at *chrisachilleos.co.uk*

HOWARD’S WAY

COLIN HOWARD began his career painting covers for novelisations and VHS releases. More than 30 years later his *Doctor Who* artwork is still in demand, as **NICK SETCHFIELD** discovers.





“It’s nice to be remembered, to be honest,” says Colin Howard, whose faithful, traditionally painted artwork adorned the *Doctor Who* VHS range in the 1990s.

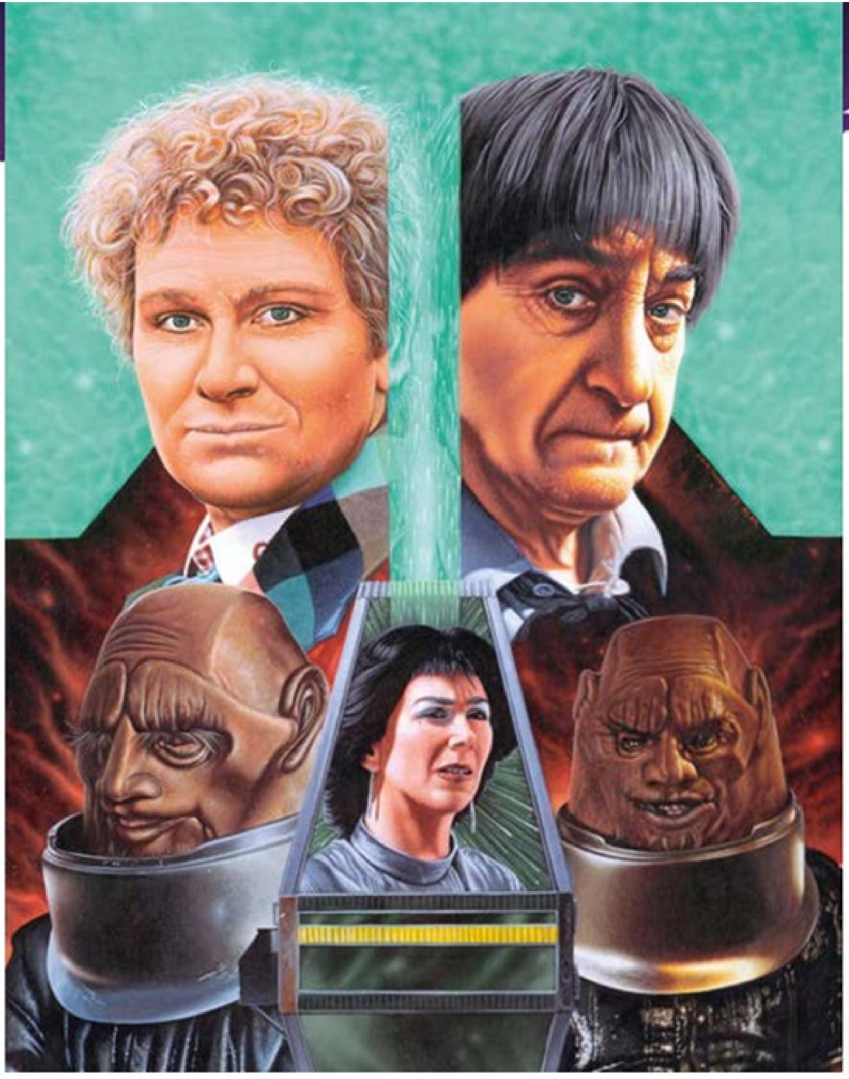
A lifelong fan – “*The Sea Devils* made a big impression on me as a child” – his ambitions were fired by one of his artistic predecessors. “Chris Achilléos’ cover work was the main thing that drew me in, because you saw so little of the show back then, apart from when it was on. Repeats were few and far between. I used to spend hours poring over *Doctor Who and the Cybermen* [the Target novelisation of 1967’s *The Moonbase*] and drinking in that artwork. That made me decide what I wanted to try and do with my life, professionally.”

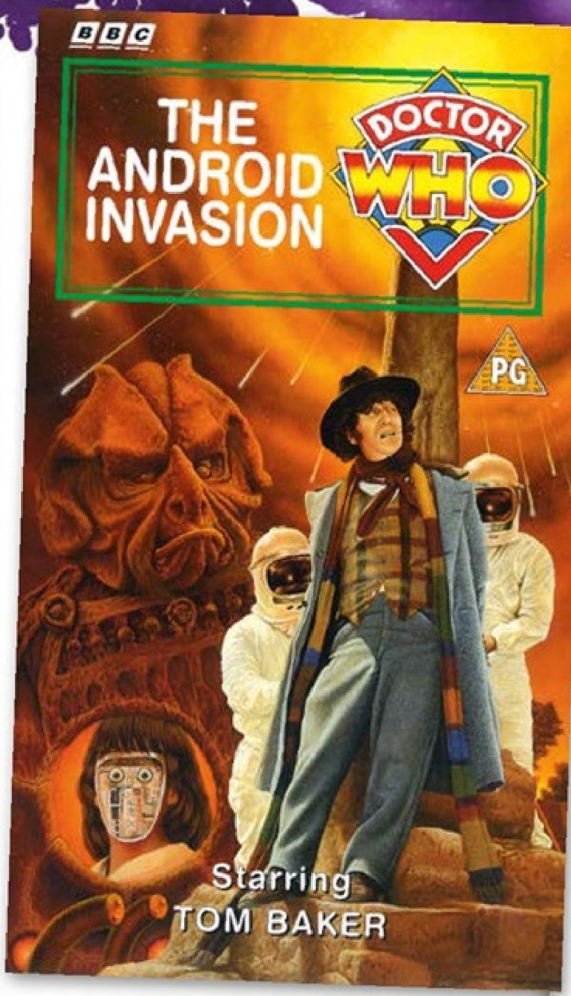
Honing his craft in fanzines, Colin followed illustration work for **Doctor Who Magazine** with a Cyber-novelisation cover of his own. “WH Allen commissioned me to do *Attack of the Cybermen* in 1987. That was the first time I actually picked up paintbrushes since I’d left school, which accounts for the roughness of it. I cringe when I look at it these days, because as an artist you tend not to stop learning, improving and adapting. I’m still working at it!”

Impressed nonetheless by his talent, the BBC commissioned him for the ever-expanding *Doctor Who* video range. “*The Two Doctors* was the first one I was offered,” recalls Colin. “I think it was between that and *Resurrection of the Daleks*, but *The Two Doctors* gave me the chance to put Pat Troughton on the cover. He had just such an amazing face to deal with; craggy yet whimsical. Absolutely lovely!”

Colin remembers the uniquely old-school challenges of creating the video covers. “There was very little reference material about. Most of the time it was a black-and-white print, around A5 size or smaller. I’d look through my copies of **DWM** and *Doctor Who Weekly* and all the reference books that I’d fastidiously collected, cross-referencing everything that I thought might make a good picture. The Shadow on the cover of *The Armageddon Factor* was a paused frame from a wobbly, Australian off-air video, because there were no real photos printed of him for me to use.”

And the technological revolution was still to hit. “You couldn’t import photos and





"I'd always feature the monsters. The things you loved about the show when you were a child."

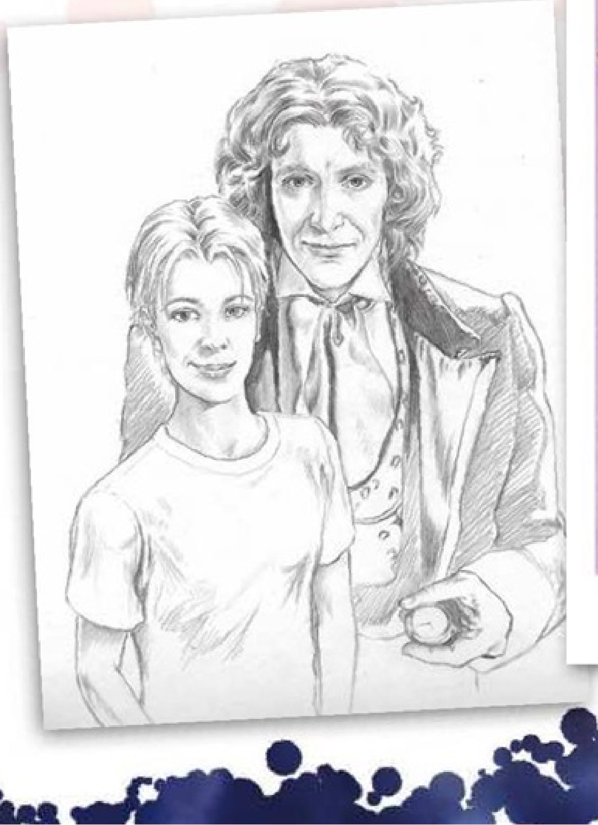
move them around to make a nice composition. You had to produce it in your head and then try to draw that idea down. A very, very different way of working to how things are done these days.

"I remember with *The Android Invasion* I had the image of the Doctor tied to the monolith by the androids and Styggron. I wasn't happy with it. I wanted to flip Styggron. So I put the photo that they gave me up to a mirror, and drew the reflection to try to make it accurate, rather than imagine what the reverse would look like! People wouldn't understand that these days. It'd be 'Ah, we'll just flip that in Photoshop, that'll be fine!'"

The BBC had their own expectations for Colin's art, knowing it had to compete on the shelves with more state-of-the-art sci-fi franchises.

"They were always saying that they wanted the show to look more zappy, more like *Star Trek: The Next Generation*," he says, laughing. "And I'd say to them 'Yeah, but there weren't that many space battles in *Doctor Who*!' I'd always feature the monsters. The things that you loved about the show as a child, that made it appealing to you – if there was a hook there, then pop it on the cover."

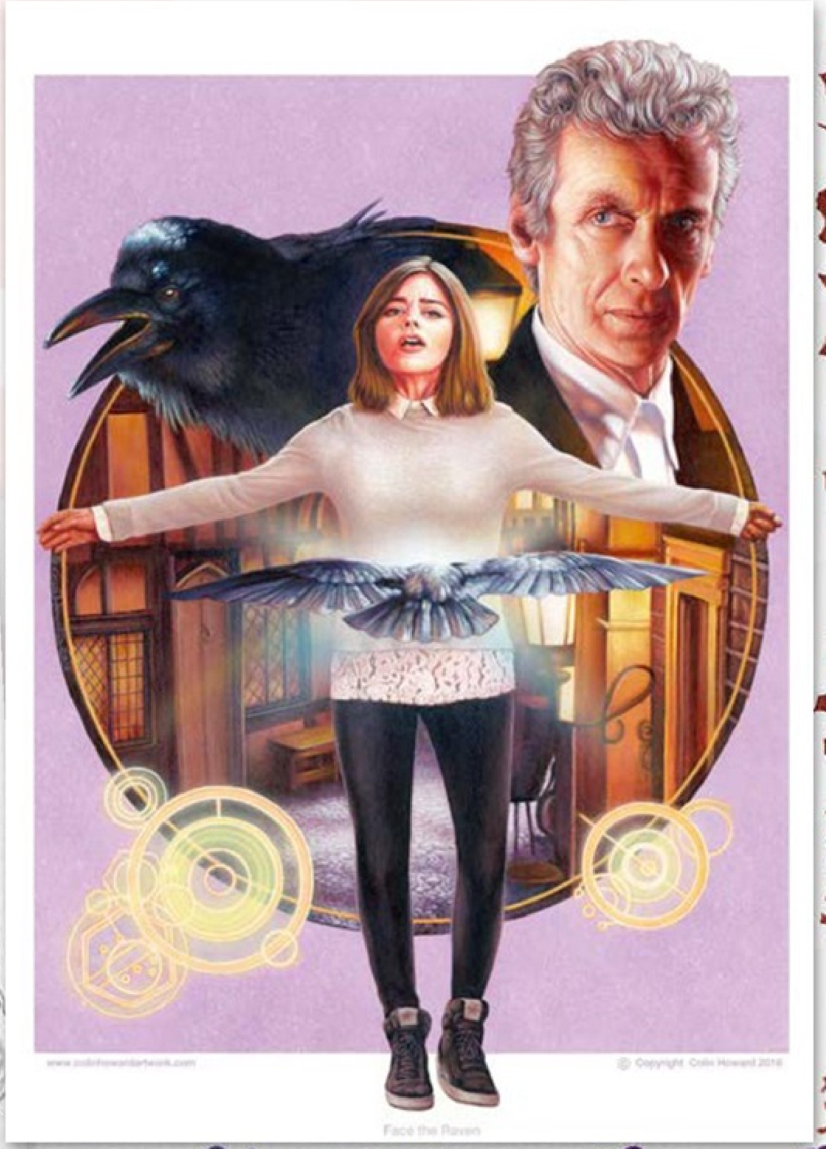
Colin went on to work for the BBC's *Doctor Who* novel range, creating painted covers like 1998's *Vanderdeken's Children* as well as embellishing digital compositions, the new trend in cover art. "They kept me on hand to create the odd thing that didn't exist. They'd drop a photo of the Doctor on a swirl, digitally, then get me to do a vignette image of something in the story.



"I even designed a companion for the Eighth Doctor – Sam Jones. We went through a couple of iterations of her look, which were then printed off and sent to the authors, so they'd have a visual reference of the character they were writing."

Doctor Who remains a transdimensional thread in Colin's career. He created the cover for 2016's *The Power of the Daleks* DVD release – "Charles Norton [the producer] was very keen that I did the cover, to have that historical link back to the VHS releases" – and continues to do texture and rendering work for the animated stories. He also undertakes private commissions for fans.

"You do live in hope that something will drop through the door that will enable you to do a story you never got the chance to do. I came along towards the end of the VHS releases, so a lot of the classic stories had already come out. There's quite a few of those I'd like to have a crack at!" **DWM**



Opposite page top: Artist Colin Howard, pictured in 1989. Image courtesy of Colin Howard.

Opposite page left: Colin's painting for the 1995 VHS release of *The Armageddon Factor*.

Opposite page right: Colin's first big commission – the cover painting for the 1989 Target book *Attack of the Cybermen*.

Top left: Colin's painting for the cover of *The Two Doctors* VHS (1993).

Top centre: The cover for the 1995 VHS release of *The Android Invasion*.

Top right: The photo of Styggron (Martin Friend) that Colin used for reference.

Above: Colin with fellow artists Jeff Cummins and Chris Achilléos. Photo © Michelle Howard.

Far left: A sketch of the Eighth Doctor and Sam, the companion introduced in the 1997 novel *The Eight Doctors*.

Left: Recent artwork by Colin, inspired by the 2015 episode *Face the Raven*. Illustrations © Colin Howard.

THE
DWM
INTERVIEW

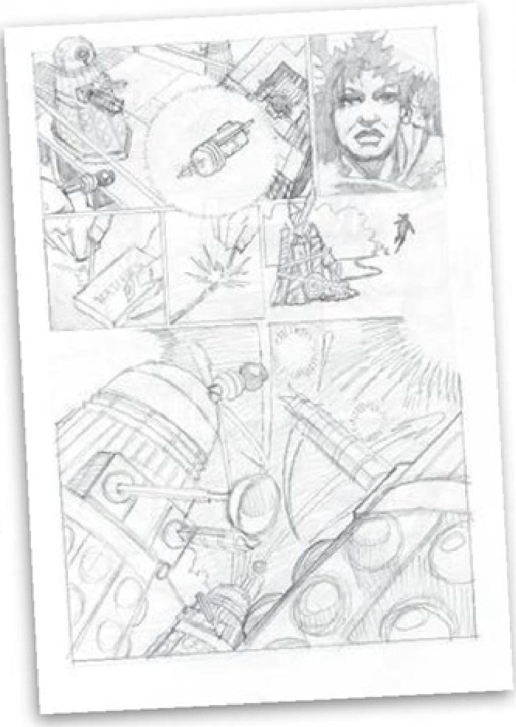
STRIPPED ASSETS

Even though **MARTIN GERAGHTY** has worked on a diverse range of *Doctor Who* comic strips – and is now contributing to the animated reconstructions of missing episodes – he tells **NICK SETCHFIELD** that "There's always an overarching style of your own".

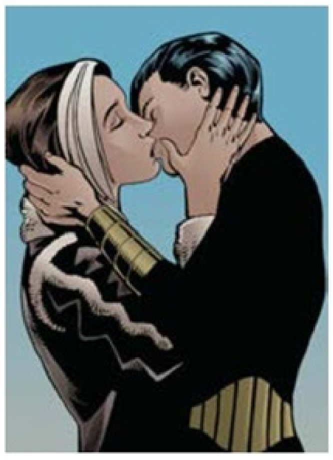
"You don't want to be doing something that could just be a TV episode," says Martin Geraghty. "And that helps the artists. It lets your imagination fly. We were adapting our stories to the medium."

As a long-serving artist on **Doctor Who Magazine**'s own comic strip, Martin has extended the graphic possibilities of the Time Lord's adventures. Inspired by the full-blooded thrills of *2000 A.D.*, where such talent as Brian Bolland and Dave Gibbons revolutionised British comics in the 1970s, he's also drawn on a primal love for *Doctor Who* art itself.

"What grabbed me when I was very young were Chris Achilléos' Target covers. We had Frank Bellamy doing the *Radio Times* illustrations. Then there were the Weetabix cards. All these artists had taken what *Doctor Who* was on screen and given it a kind of sheen. They didn't draw the zips, they didn't draw the stumpy legs, they just made it look budgetless. It was fantastic.



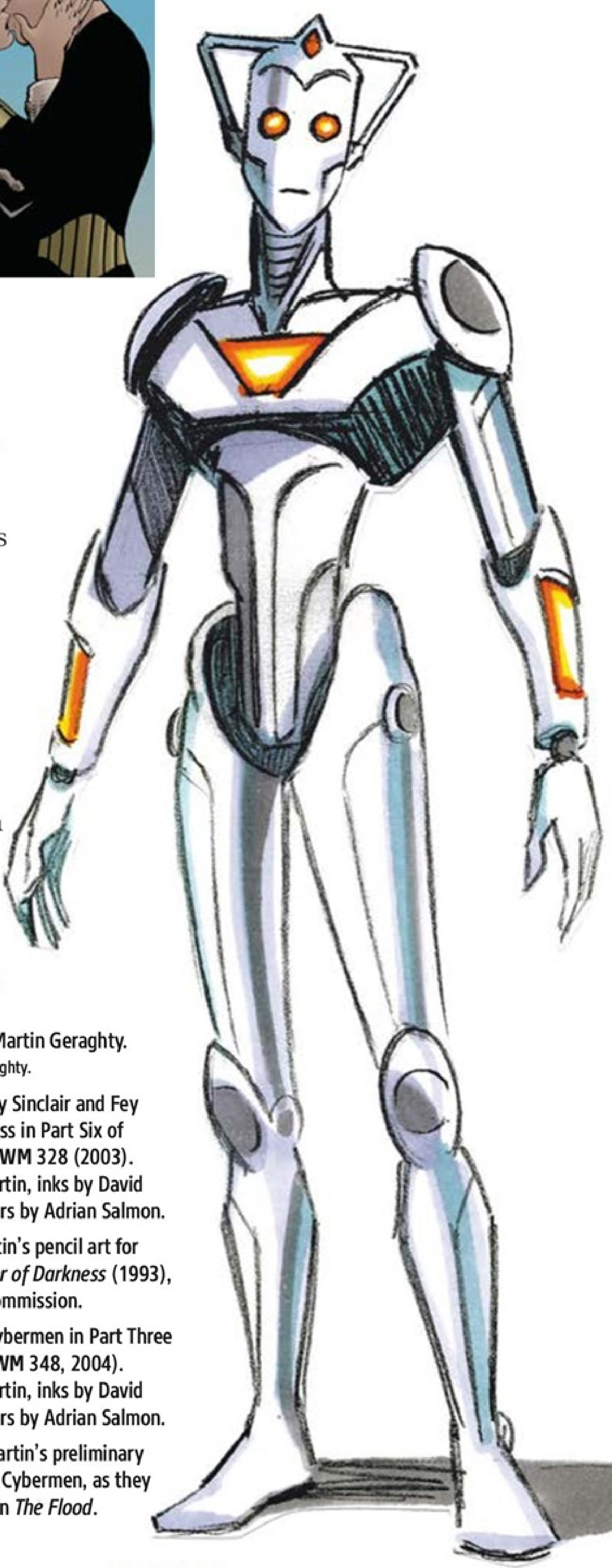
"It's always going to be there, the stuff you see as a kid," he continues. "You think, 'This has been drawn. There's someone in a room, at a desk, doing this.' It gives you something to hold onto. It's commercial art, not men in floppy berets and smocks in a garret in Paris! You cherrypick stuff. Things seep into your subconscious and you end up using that in your work. But then there's always an overarching style of your own."

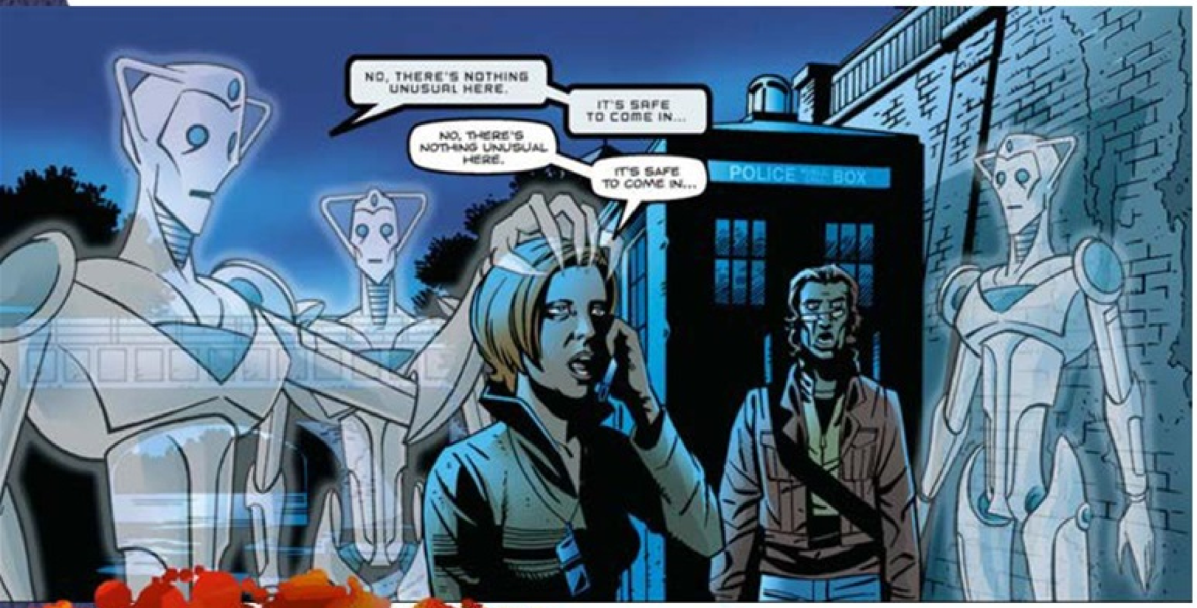


Martin's first commission for **DWM** was the Troughton-era Dalek tale *Bringer of Darkness* in the 1993 *Summer Special*. After illustrating a run of 'past Doctor' stories – it's said he's drawn more Doctors and companions in comics than anyone else, though he greets this claim with a modest "I genuinely have no idea!" – he became the regular artist for the Eighth Doctor strip, taking Paul McGann's one-shot TV incarnation and running with it.

"The BBC didn't really intervene," he recalls. "We weren't having to submit ideas to a higher authority. Divorcing it from the continuity of the show was very liberating, especially being able to come up with our own companions and villains."

As well as visualising such memorable TARDIS travellers as Izzy Sinclair and Fey Truscott-Sade, Martin also gave the Cybermen a sleek, modernist revamp in *The Flood* (2005).




NO, THERE'S NOTHING UNUSUAL HERE.
IT'S SAFE TO COME IN...
NO, THERE'S NOTHING UNUSUAL HERE.
IT'S SAFE TO COME IN...
POLICE BOX

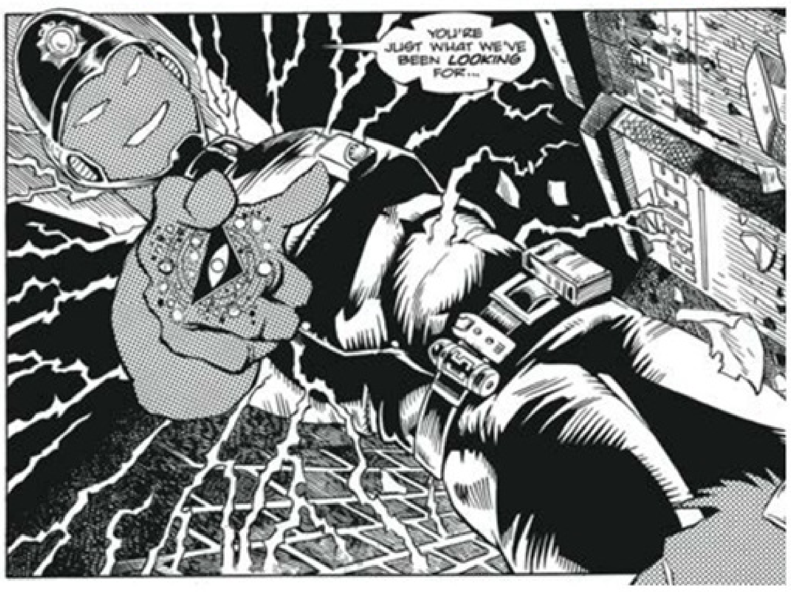
Top left: Artist Martin Geraghty.
Photo © Martin Geraghty.

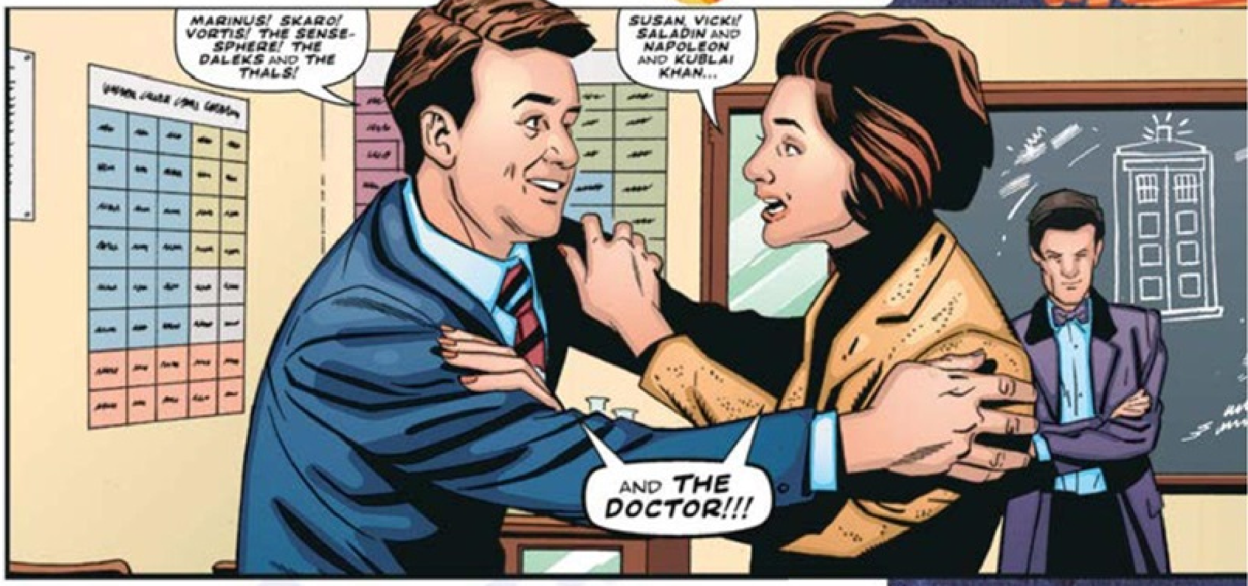
Above right: Izzy Sinclair and Fey Truscott-Sade kiss in Part Six of *Oblivion*, from **DWM** 328 (2003). Pencil art by Martin, inks by David Roach and colours by Adrian Salmon.

Above left: Martin's pencil art for a page of *Bringer of Darkness* (1993), his first **DWM** commission.

Left: Spectral Cybermen in Part Three of *The Flood* (**DWM** 348, 2004). Pencil art by Martin, inks by David Roach and colours by Adrian Salmon.

Right: One of Martin's preliminary sketches for the Cybermen, as they were to appear in *The Flood*.


YOU'RE JUST WHAT WE'VE BEEN LOOKING FOR...


MARINUS! SKARO! VORTIS! THE SENSE-SPHERE! THE DALEKS AND THE THALS!
SUSAN, VICKI! SALADIN AND NAPOLEON AND KUBLAI KHAN...
AND THE DOCTOR!!!

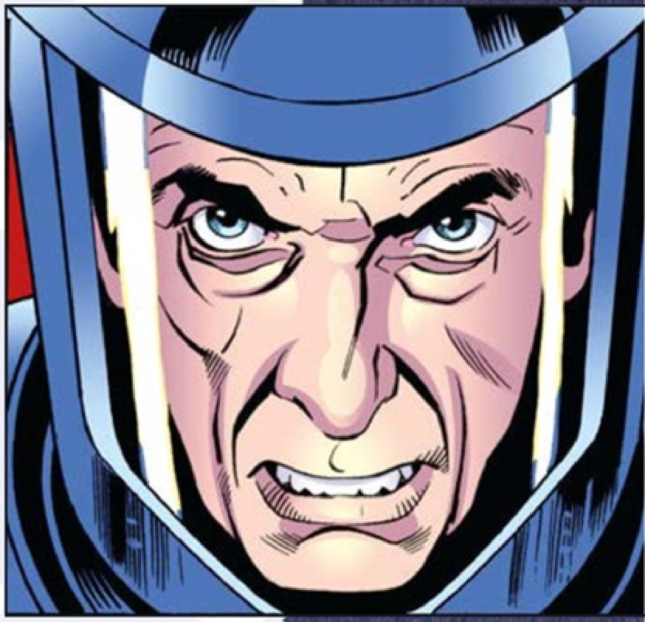
"That was a highlight of my time on the strip," he says. "You've got to give [writer] Scott Gray credit for that, because he sent me his initial pencil sketch of what he wanted it to look like. He did say, 'See what you come up with.' And I came up with something that was more body horror! Scott has a good design head and he's also more steeped in Marvel and DC comics than I am, so he adopts that approach to design – things that could only work in comics.

"The aliens we were dealing with in the Paul McGann era were kind of see-through, or made of Letratone, like the Threshold. We were trying to make it look like they weren't just a man in a suit; more cosmic-looking aliens. Things that wouldn't have been achievable on a budget. Now the BBC could probably do a pretty fair fist of replicating what we'd done. Obviously *The Flood* Cybermen would have to be CGI, because you couldn't have those ball-joint legs and no torso. Like when we brought back Ian and Barbara as they were in 1963, we could do stuff that couldn't be done on TV."

Moving into the modern era of *Doctor Who* has given Martin new faces to tackle. "Peter Capaldi's probably my favourite Doctor to draw, because he's so craggy and angular. Matt Smith was good to draw as well, even though he was young. His bone structure is so distinct and his hair was such a statement. I was quite happy with how he came out.

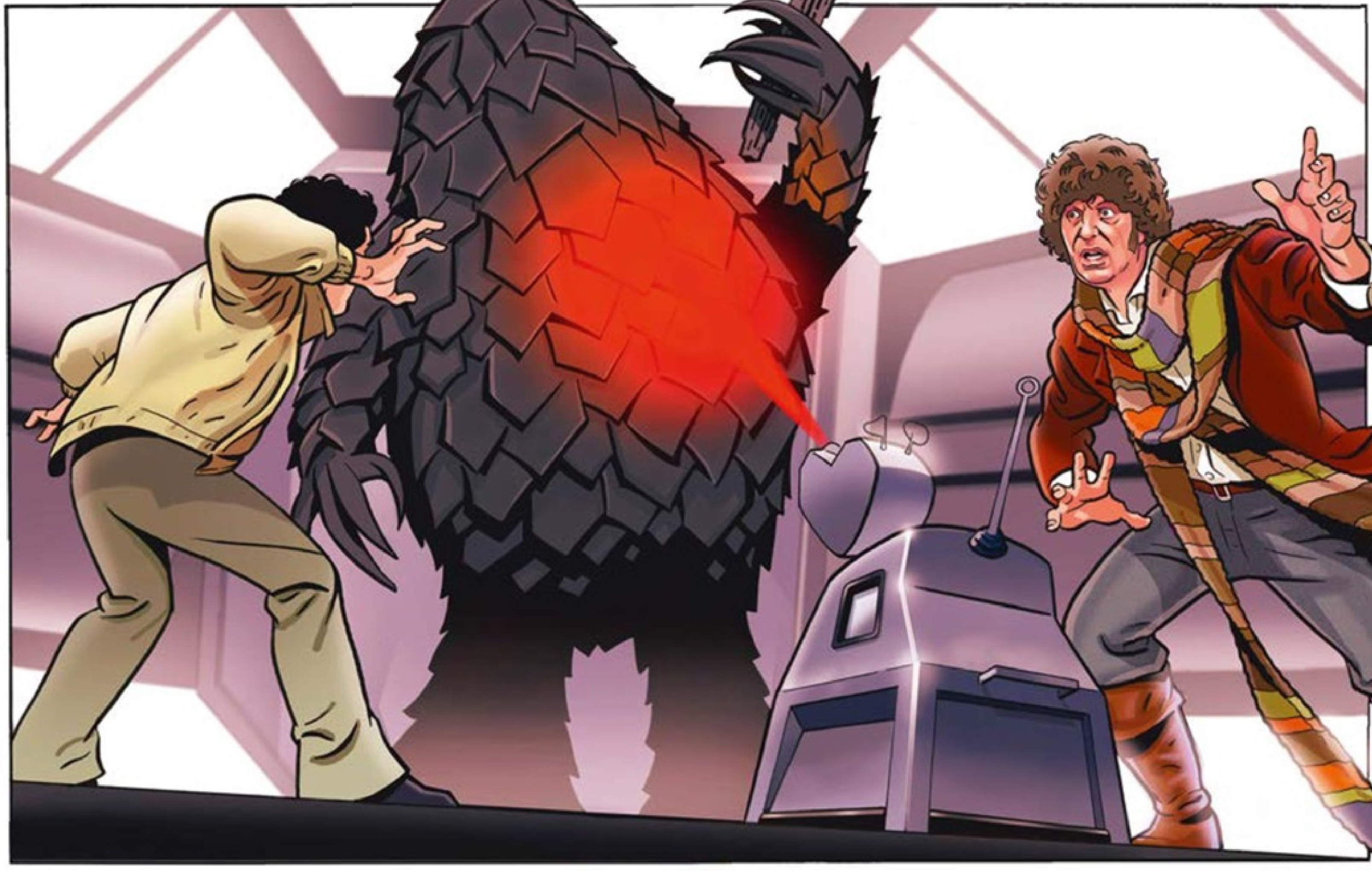
"They kind of become your Doctor eventually," he reflects. "After a while Dave Gibbons could draw Tom Baker without looking at photo reference. For the sake of speed more than anything, because you don't have time to keep Googling images of these people. Eventually you develop almost a shorthand. There's a kind of sense memory of how you're doing the hair, how long the nose is, how wide the mouth should be."

"Peter Capaldi's probably my favourite to draw, because he's so craggy and angular."



Martin's also provided character art for such animated stories as *The Power of the Daleks*, *The Macra Terror* and *The Faceless Ones*. And he sees a clear throughline between the comic strip and the show's past.

"*Doctor Who* itself has always strived to be ambitiously visual, even from the beginning," he says. "You look at some of the things they were doing in the first season and you think, 'You wouldn't even try that *now*.' And they're doing it in Lime Grove with men in ant suits! There's always been that element of visual scope." **DWM**



Top left: A panel from Part One of *Ground Zero*, (DWM 238, 1996). Pencils by Martin Geraghty, inks by Bambos Georgiou.

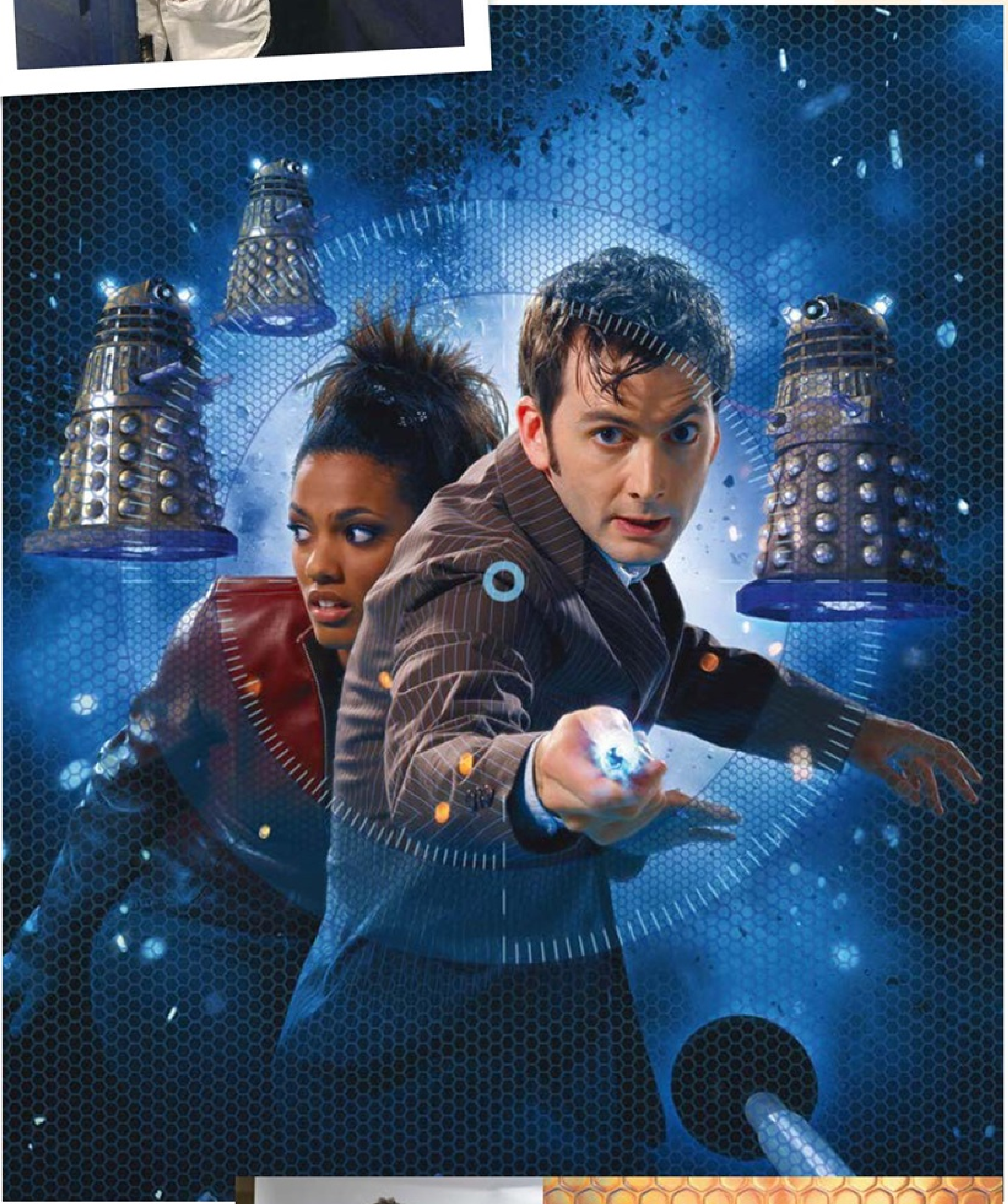
Top right: Ian and Barbara regain their memories of the Doctor in Part Two of *Hunters of the Burning Stone*. Pencil art by Martin, inks by David Roach and colours by James Offredi.

Above: The Twelfth Doctor in Part Four of *The Eye of Torment* (DWM 480, 2014). Pencil art by Martin, inks by David Roach and colours by James Offredi.

Left: Martin has worked on several animations of *Doctor Who* stories, including the 2017 release *Shada*.

BOXING CLEVER

NICK SETCHFIELD talks to **STUART CROUCH** about the power of digital technology, and his collaborator **ANTHONY DRY**, about breathing new life into a familiar style.



It's 1974 and *Doctor Who* is about to burn its first indelible image into the mind of Stuart Crouch.

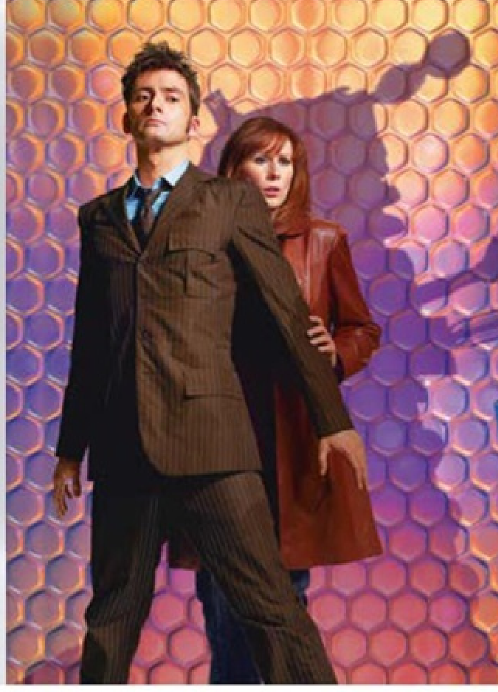
"I was born in 1971 and I distinctly remember Jon Pertwee turning into Tom Baker," Stuart recalls, peering down his personal time tunnel. "I just have that image very clearly in my head – Pertwee lying on the floor and his face changing. And I've watched *Doctor Who* ever since!"

As a graphic designer Stuart's had the chance to engage with the show's imagery on a professional level, creating the DVD and Blu-ray packaging for the Tennant, Smith and Capaldi eras.

"There wasn't a specific brief but this was the age of special packaging, where you'd have lenticular covers and embossed covers – anything to make it leap off the shelves. I'd actually make prototypes of the box sets, physically, to show them how it would work. It was very time-consuming but it was much more impressive than just showing it as a 3D mock-up on a computer. They could pass it around the table and hopefully like it."

"I'd actually make prototypes of the box sets, physically, to show them how it would work."

How did he come up with the designs? "They used to give us CDs of studio set-ups, different characters pulling different poses on a white background. I would have the template up, bring the images in and play around with them until I found something that I liked. I'd occasionally sketch things, but it was more or less done on the computer. I drove my family mad – I watched the episodes over and over again, trying to find inspiration. I would try to think up ideas on the train into

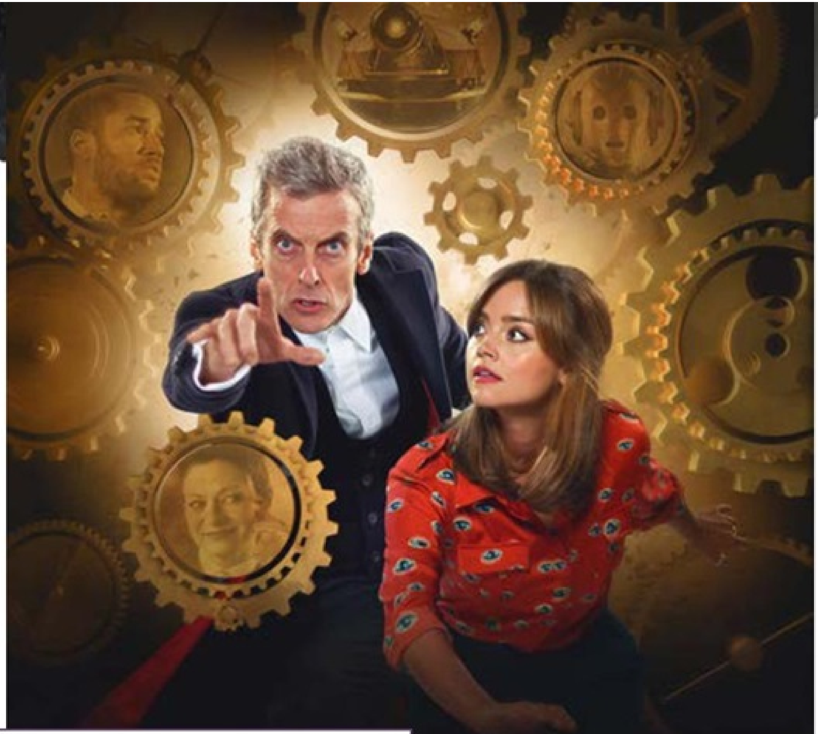


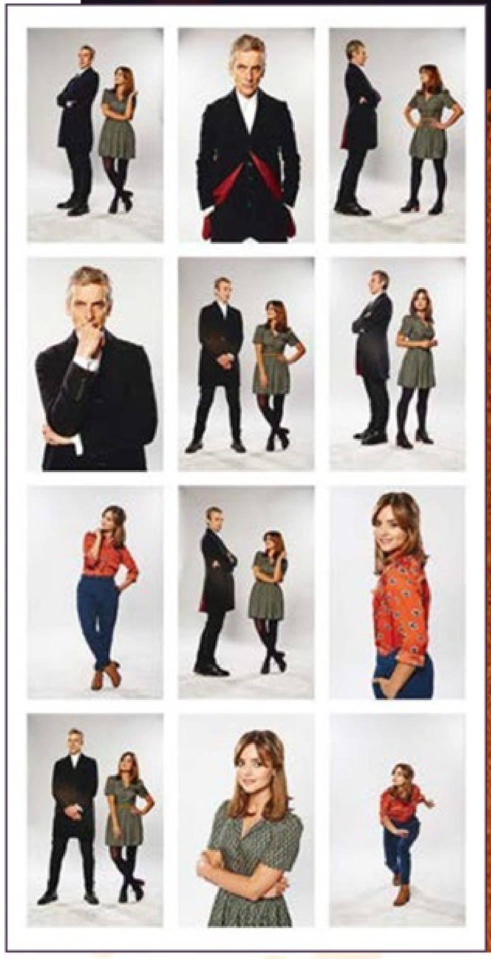
Top: Artist Stuart Crouch. Photo © Stuart Crouch.

Above: Cover art for *The Complete Third Series* box set (2014), featuring the Tenth Doctor and Martha Jones.

Right: Stuart used a BBC photo of David Tennant as the Doctor and Catherine Tate as Donna in his cover for *The Complete Fourth Series* (2014).

Far right: *The Complete Series 1-7* Blu-ray box set was released in time for *Doctor Who*'s 50th anniversary in 2013.





Above: Cover art for *The Complete Eighth Series* (2014), featuring the Tenth Doctor and Clara Oswald.

Left: A contact sheet of Peter Capaldi as the Doctor and Jenna Coleman as Clara, taken for Series 8 (2014).

Below left: The *50th Anniversary Collector's Edition* box set and its contents (2014).

Above centre: Artist Anthony Dry. Photo © Anthony Dry.

Above right: This illustration of a scene from 2005's *The Christmas Invasion* was Anthony's first BBC commission.

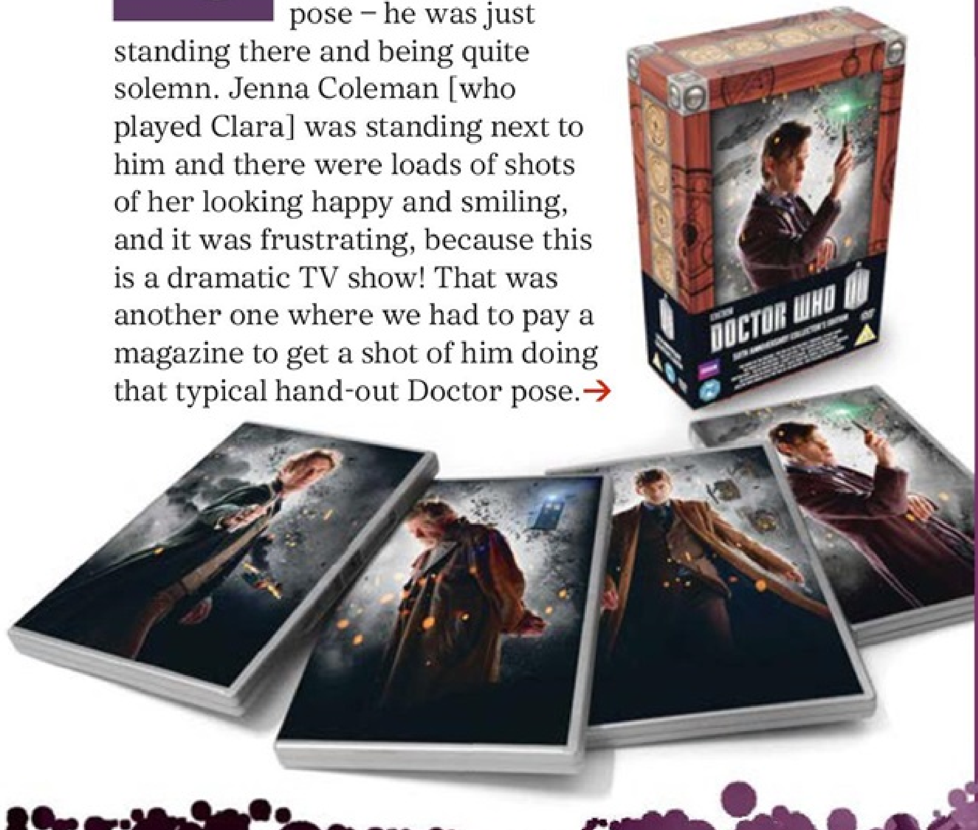
Right inset: An early pencil sketch of the cover for the new Target book *The Crimson Horror*. The final cover has a very different composition.

Below right: Artwork for a feature on the 2007 episode *The Lazarus Experiment* in DWM 383.

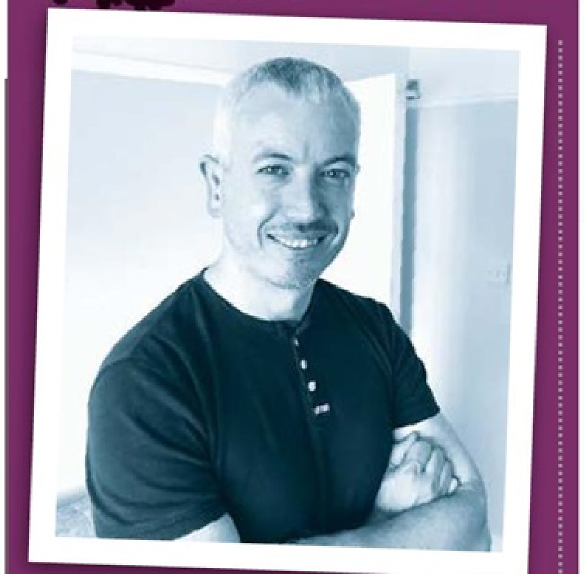
work. I'd Google movie posters, get inspired by them. Sometimes you could pay homage to 'classic' *Who*."

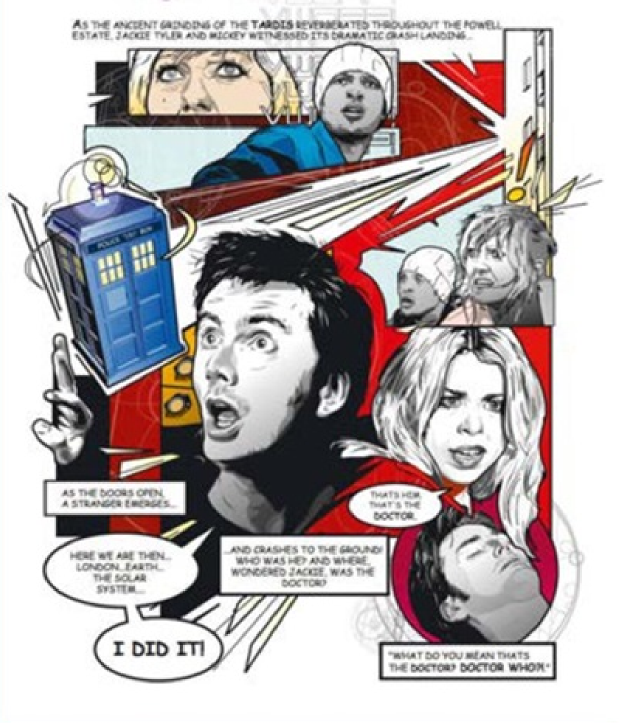
There were occasional frustrations with the pool of promotional photos. "There might be something you wanted to do but the characters hadn't been photographed together, the lighting was different or the poses just wouldn't work next to each other. Sometimes the *Radio Times* would do their own photo shoot and the BBC would pay them to use certain images. You'd have to mock it up to prove that it would work and it was worth paying for. They'd obviously paid out for hundreds of Matt Smith pictures; why would they pay again? You'd have to prove that it was the best shot.

"On Peter Capaldi's first year, all the shots were very static," Stuart remembers. "He wasn't doing that typical dramatic Doctor pose – he was just standing there and being quite solemn. Jenna Coleman [who played Clara] was standing next to him and there were loads of shots of her looking happy and smiling, and it was frustrating, because this is a dramatic TV show! That was another one where we had to pay a magazine to get a shot of him doing that typical hand-out Doctor pose.→



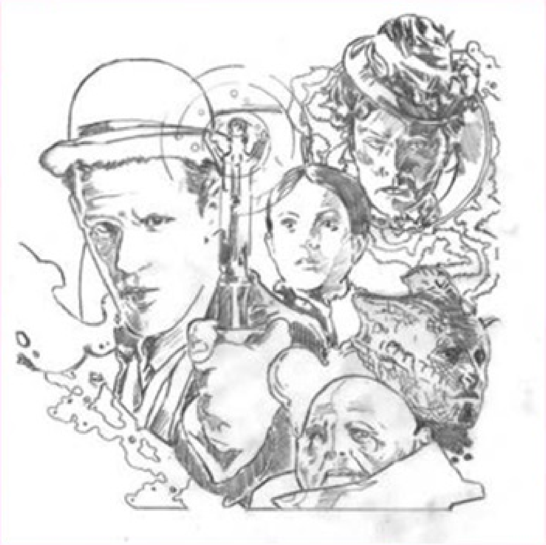
STAY ON TARGET




As the ancient grinding of the TARDIS reverberated throughout the Powell Estate, Jackie Tyler and Mickey witnessed its dramatic crash landing...
As the doors open, a stranger emerges...
That's him, that's the Doctor.
Here we are then... London... Earth... the solar system...
...and crashes to the ground! Who was he? And where, wondered Jackie, was the Doctor?
I did it!
"What do you mean that's the Doctor? Doctor who?!"

"Stuart Crouch was doing the David Tennant DVDs and he wanted to put something a bit different in," says Anthony Dry, whose vibrant, electrically charged art pays homage to the 1970s house style defined by Frank Bellamy and Chris Achilléos.

"He saw some of my artwork on [the fan website] Outpost Gallifrey and asked if I'd be interested in submitting something for the box set. I did the spread of Rose and the Doctor for the booklet. And it was lift-off from there, basically. I've been working with him ever since."



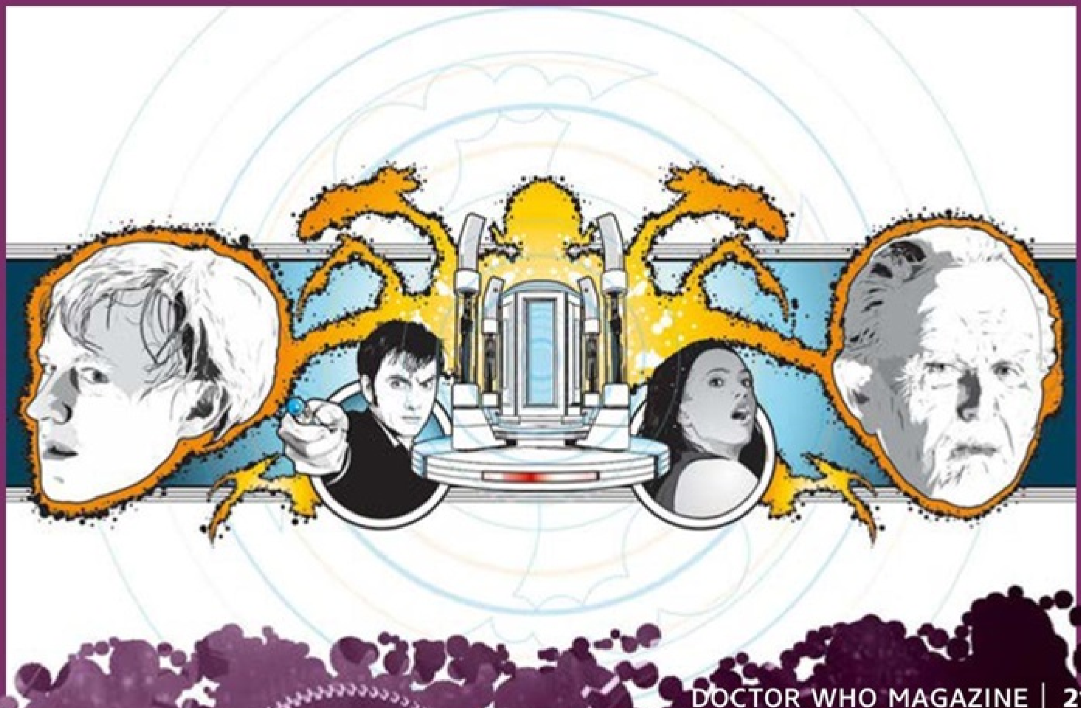
Anthony is best known for creating the covers of the most recent Target books. Is there a fine line between tribute and pastiche?

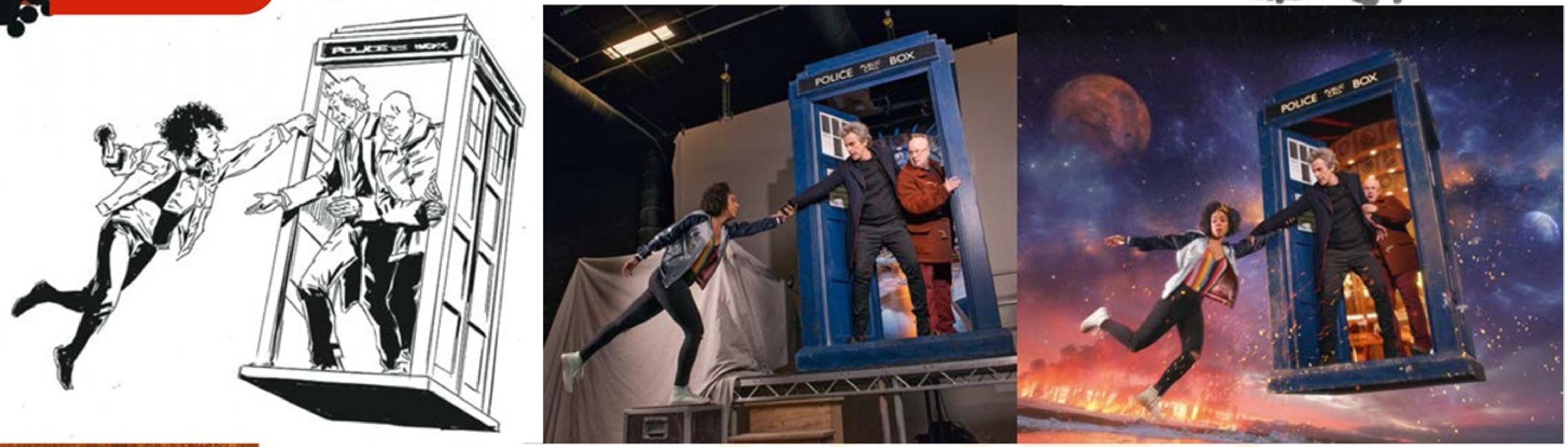
"I think so," he says. "It's a tough one with the *Doctor Who* books because the brief was to keep it in line with what had gone before. And I understand that. That's a good selling point. There are times when I look at them and think 'Is this too close to the nail?' I keep waiting for Chris Achilléos to come knocking at my door and give me a good stern telling off!

"But then he borrowed heavily from Marvel Comics and Frank Bellamy, and he honed them. When artists produce work they're always influenced by someone, and styles come round again. As long as you're not just doing a complete copy of something, it should be fine."

A fan since childhood – "The first thing I remember about *Doctor Who* is watching *Destiny of the Daleks* [1979] and playing with salt-and-pepper shakers on my grandma's table" – Stuart is thrilled to be part of the show's artistic lineage.

"I loved Target books and I'd scour the school library for them. To end up working on them is absolutely insane but very satisfying. I've actually got a photo of *The Christmas Invasion* novelisation [2005] and my very first Target book that I bought when I was seven!"





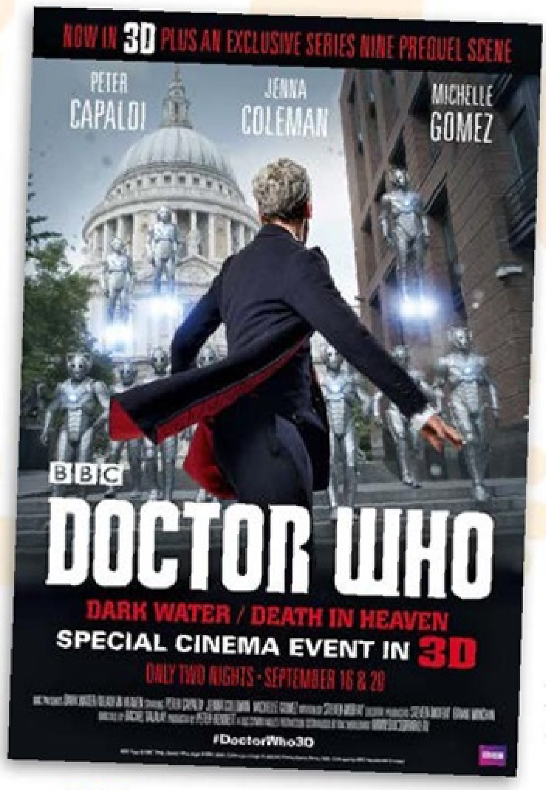
Above: A concept sketch, a staged photograph, and the finished artwork used to promote Series 10 (2017), featuring Pearl Mackie as Bill Potts, Peter Capaldi as the Doctor and Matt Lucas as Nardole.

→In his second season he started doing that more, so maybe that was flagged. Throw some shapes!"

Stuart called on the services of digital artist Gavin Rymill, who would render objects as needed and fix mismatches in lighting between photographs.

"He's been absolutely brilliant," says Stuart. "You had very static pictures of the TARDIS. You could never see it from underneath. I always quite liked the idea that you could see a little bit of the base, because it felt more like it was up in the sky. Gavin would build anything I needed. And if the lighting isn't right you've got a bunch of characters on the cover but they're all lit from different angles. It just looks wrong. Gavin would solve that problem for me too."

Stuart relished the chance to be inventive – especially in 2013, when he designed the landscape-format *Regeneration* box set as well as *The Fourth Doctor Time Capsule*. "It was a really busy year for me. *The Time Capsule* was based on the Scrolls of Rassilon box from *The Five Doctors* [1983]. It's not exactly the same shape but it's similar. I thought [distributor] 2 Entertain would want a picture of Tom Baker on the front, the logos all over it, but they said, 'No, no, we want this to look like something you would find in the TARDIS, a real Gallifreyan artefact.' I thought, 'Great, that's fantastic.' I looked at *The Five Doctors*, where they're in Rassilon's chamber and they're looking at that stone, and there's writing on it. I did screengrabs so I could try to match the letters. And then I got a calligrapher to do the Gallifreyan writing."



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Right inset: A poster promoting *Dark Water/Death in Heaven* (2004) in US cinemas.

Below left: The Gallifreyan box seen in *The Five Doctors* (1983), and Gallifreyan writing seen in *The Deadly Assassin* (1976).

Bottom left: The box and contents of *The Fourth Doctor Time Capsule* (2013).

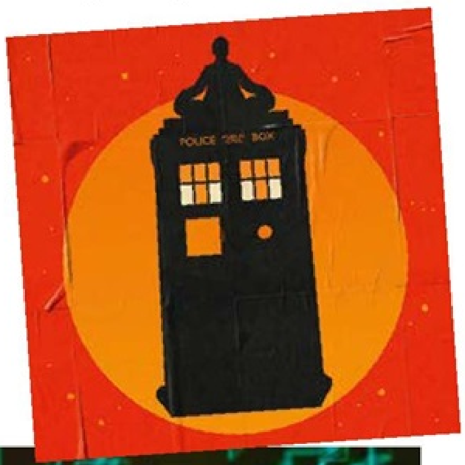
BBC America was another client. "They were doing a complete David Tennant DVD set. Again it was one of those landscape books. From there I started doing quite a lot of stuff for them. Often they would have different front covers because they felt that certain things were more important there than in the UK. They had a different marketing strategy. They would often do a big promotional campaign for the series premiere, and they wanted the DVD box set to use that same art for fan recognition." As well as movie-style weekly promo images for the UK – known as 'iconics' – Stuart had the chance to create genuine movie posters for BBC America, promoting screenings of episodes in cinemas.

More recently Stuart has visualised the never-made Season 23 for the *Doctor Who: The Collection* Blu-ray box set extra *The Lost Season* and contributed art to Emily Cook's lockdown Tweetalongs. "You can never escape *Doctor Who* – which is lovely!"

> "You can never escape *Doctor Who* – which is lovely!"

Beyond the pull of the Vortex, Stuart continues his successful career designing album covers. Clients include Simple Minds, Iron Maiden and Kate Bush, reputed to be a fan herself. Has he ever had the opportunity to geek out over *Who* with her?

"I have!" he says, laughing. "I remember her ringing me up after *The Stolen Earth* [2008], where David Tennant gets shot by a Dalek. I would sometimes get preview copies of the episodes but for this one they cut the ending off, so even I didn't know this was going to happen until it aired on telly. She rang me up afterwards and said, 'Oh blimey, is he changing?!'" **DWM**



Far right above: Artwork inspired by *Listen* (2014), for the recent 'Tweetalong' of the story.

Far right below: An image featuring the Sixth Doctor (Colin Baker) and the Celestial Toymaker (Michael Gough) for *The Lost Season*, a documentary on *Doctor Who: The Collection – Season 23* (2019).

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MOVING IMAGES

The cover art for this issue of **Doctor Who Magazine** was created by **ANTHONY LAMB**, a digital artist who tells **NICK SETCHFIELD** about his ongoing fascination with Daleks.

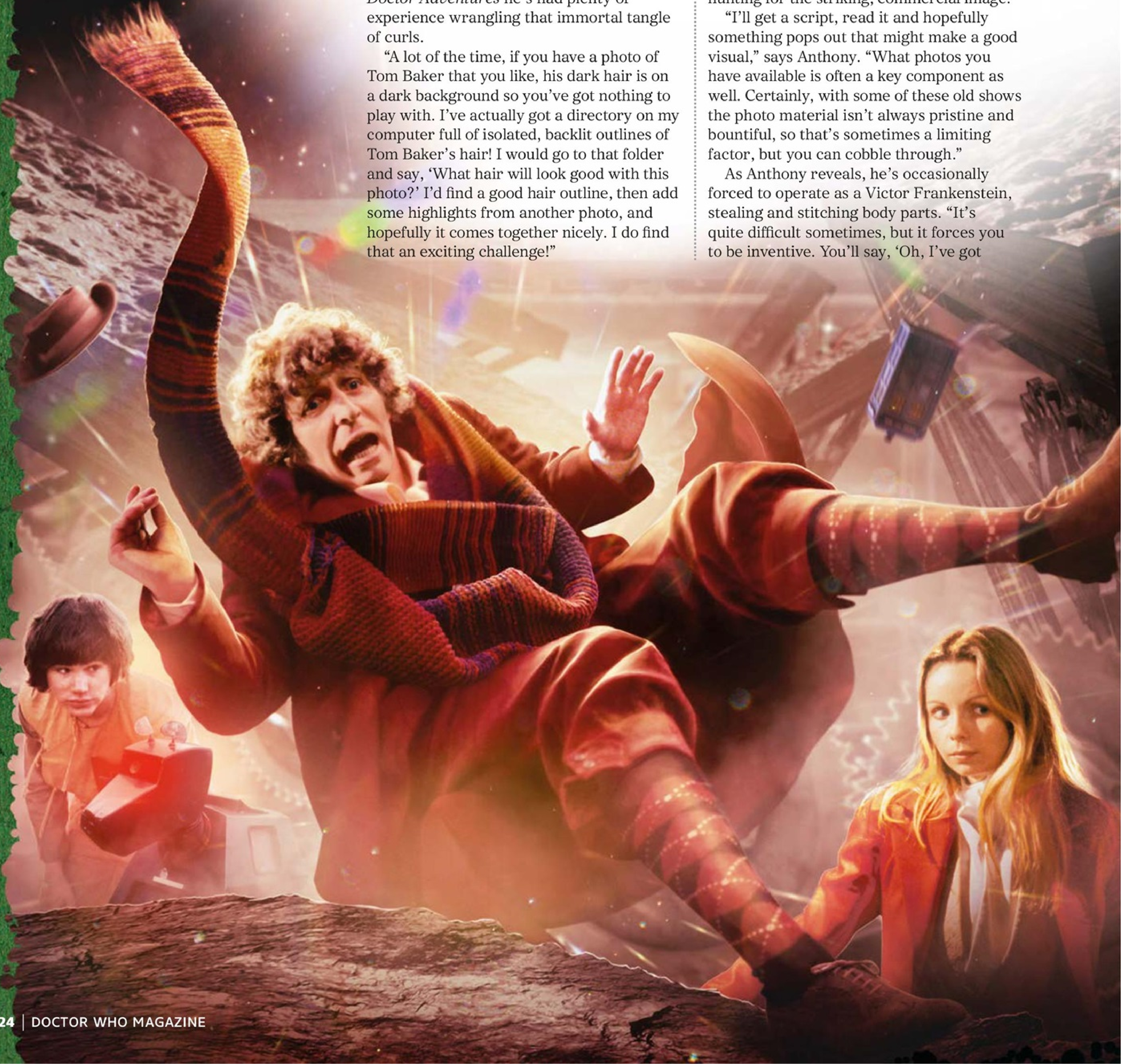
"Tom Baker's hair can be quite troublesome," admits Anthony Lamb. Trust him on this one: as the original designer behind the covers for Big Finish's *The Fourth Doctor Adventures* he's had plenty of experience wrangling that immortal tangle of curls.

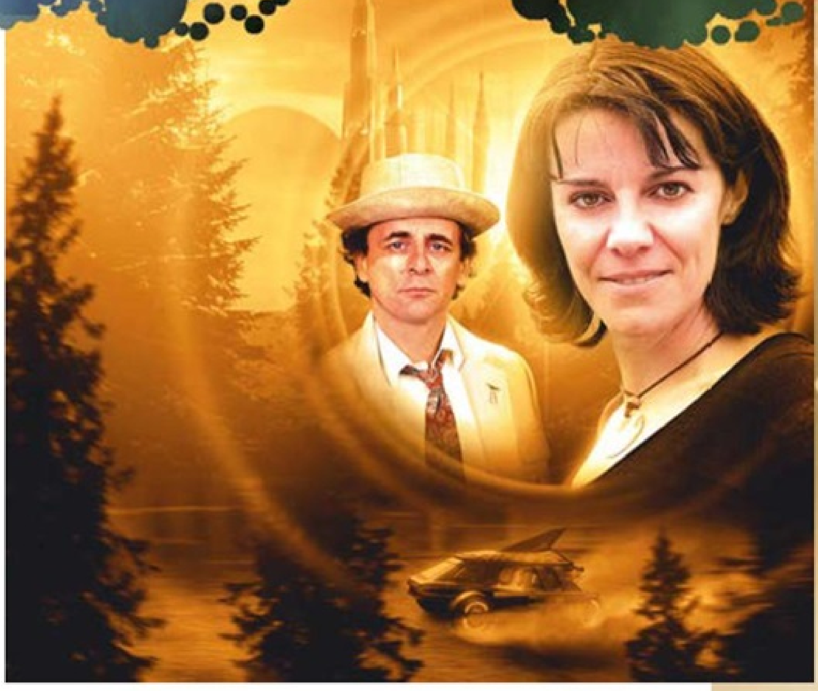
"A lot of the time, if you have a photo of Tom Baker that you like, his dark hair is on a dark background so you've got nothing to play with. I've actually got a directory on my computer full of isolated, backlit outlines of Tom Baker's hair! I would go to that folder and say, 'What hair will look good with this photo?' I'd find a good hair outline, then add some highlights from another photo, and hopefully it comes together nicely. I do find that an exciting challenge!"

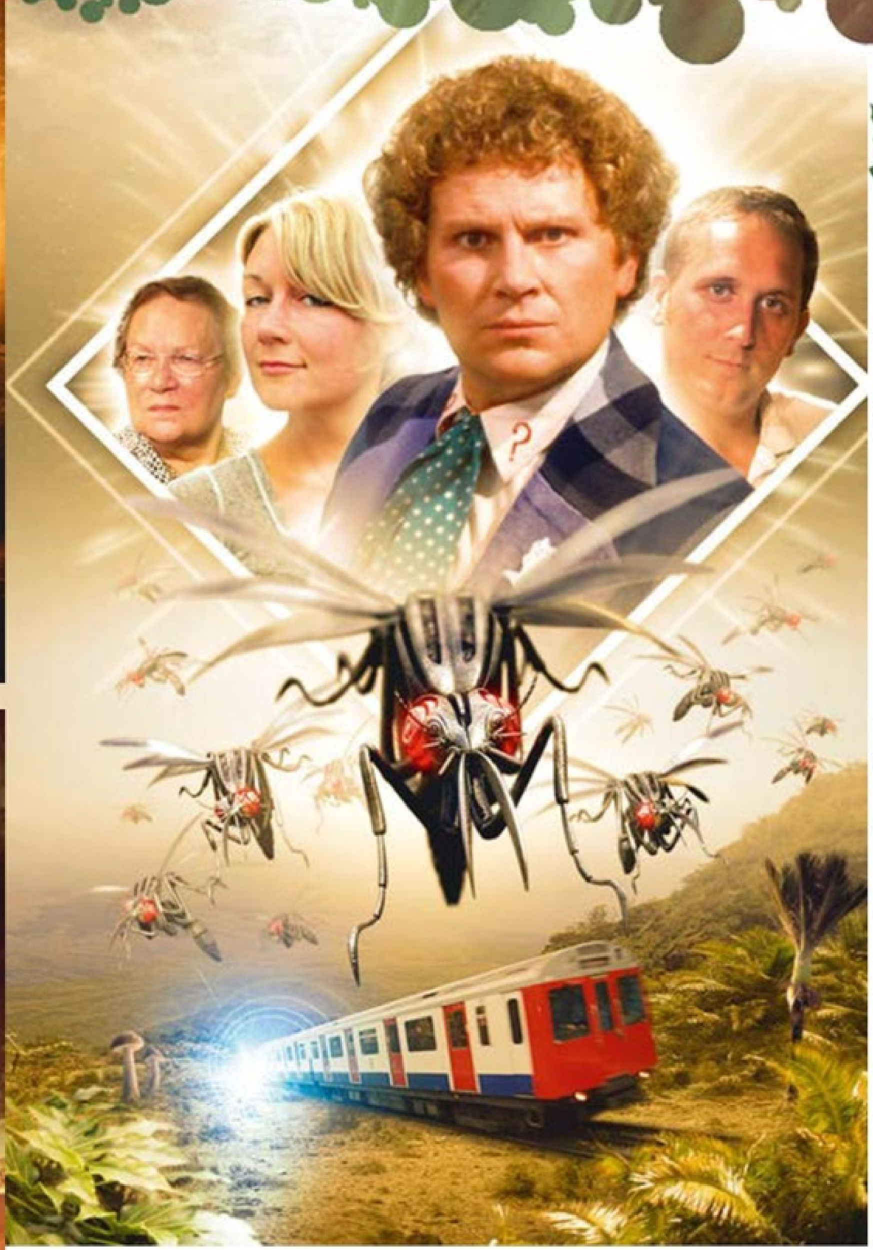
Anthony's been creating covers for Big Finish since 2010's *Bernice Summerfield and the Criminal Code*, part of the *Companion Chronicles* range. He's also worked on the *Short Trips* series as well as the 'Main Range' of adventures. As with all *Doctor Who* artists down the decades he's forever hunting for the striking, commercial image.

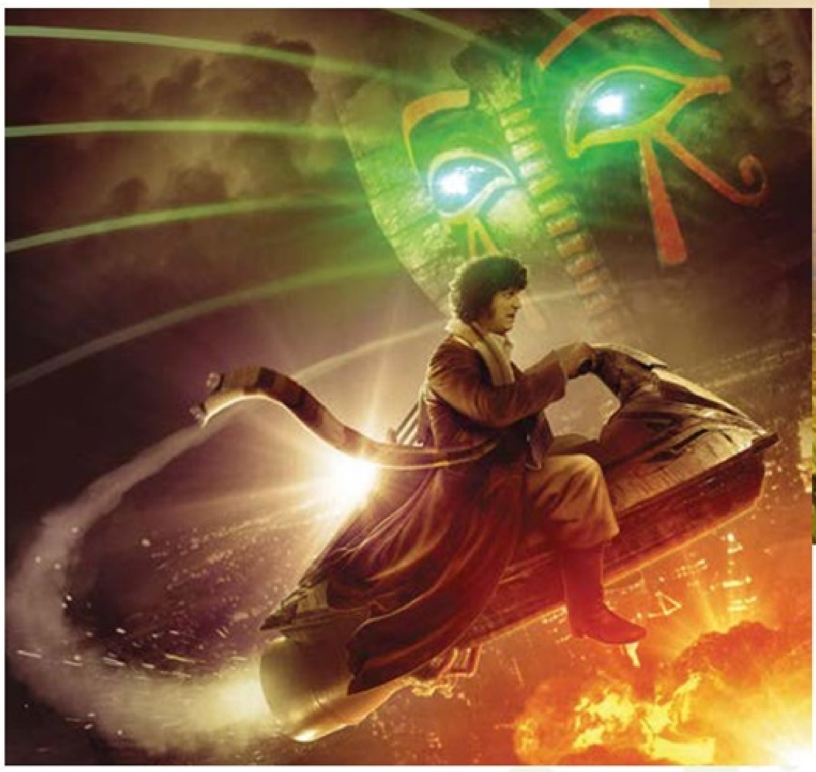
"I'll get a script, read it and hopefully something pops out that might make a good visual," says Anthony. "What photos you have available is often a key component as well. Certainly, with some of these old shows the photo material isn't always pristine and bountiful, so that's sometimes a limiting factor, but you can cobble through."

As Anthony reveals, he's occasionally forced to operate as a Victor Frankenstein, stealing and stitching body parts. "It's quite difficult sometimes, but it forces you to be inventive. You'll say, 'Oh, I've got









Opposite page above: Artist Anthony Lamb. Photo © Anthony Lamb.

Opposite page below: Anthony's artwork for *The Quest of the Engineer* (Big Finish, 2020) features the Fourth Doctor, Adric, K9 and Romana.

Far left above: The cover art for the *Companion Chronicles* story *Bernice Summerfield and the Criminal Code* (2010) was Anthony's first commission from Big Finish.

Far left below: The cover art for the Fourth Doctor adventure *Kill the Doctor* (Big Finish, 2018).

Left: The cover art for the Sixth Doctor adventure *The Crimes of Thomas Brewster* (Big Finish, 2011).

Below: The cover art for the Seventh Doctor adventure *Muse of Fire* (Big Finish, 2018).

Bottom: Anthony's artwork for the Fifth Doctor adventure *1963: Fanfare for the Common Men* (Big Finish, 2013) is, in part, a homage to The Beatles' 1969 album *Abbey Road*.

a fragment of head here, a fragment of face there, and how about this body and this hand...' On my final Fourth Doctor cover, *The Quest of the Engineer*, that Tom Baker is composed of around eight or nine different photos. It's a pose that Tom Baker never adopted in front of a camera, to my knowledge, so it was fun combining all that and seeing how close I could get it to what I had in my mind.

"You certainly have to be aware of when something looks wrong. We're really good at spotting when something is human but also slightly not human. There's something that the brain just catches – the 'uncanny valley'. If you've used a pair of eyes from one photo on the face and head of another photo, unless you're very, very careful it's going to look odd. It can work but it's not a slap-and-dash situation. You really need to work to make sure that the lighting absolutely matches and the positions are absolutely spot on."

"I really enjoy making things that don't exist."

As well as wrestling with a finite amount of publicity photos, Anthony also renders objects, creatures and vehicles for the covers. "Normally it's a robot or a monster or a spaceship or something," he says. "I really enjoy making things that don't exist, so if there's anything I can create and get my teeth into, then I'll do that."

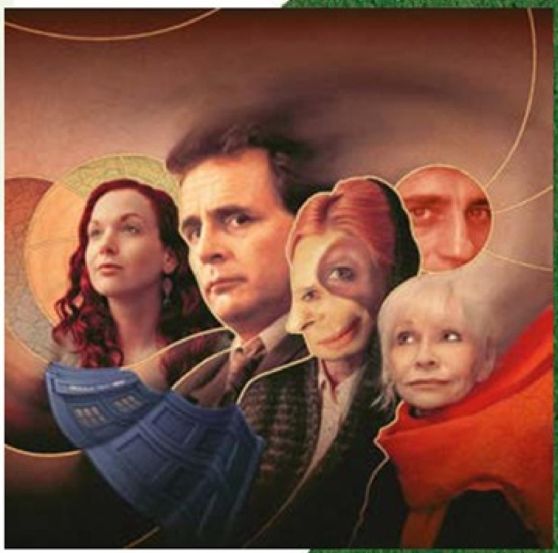
2011's *The Crimes of Thomas Brewster* gave him the chance to unleash his very own *Doctor Who* monsters – a swarm of red-eyed mechanical insects.

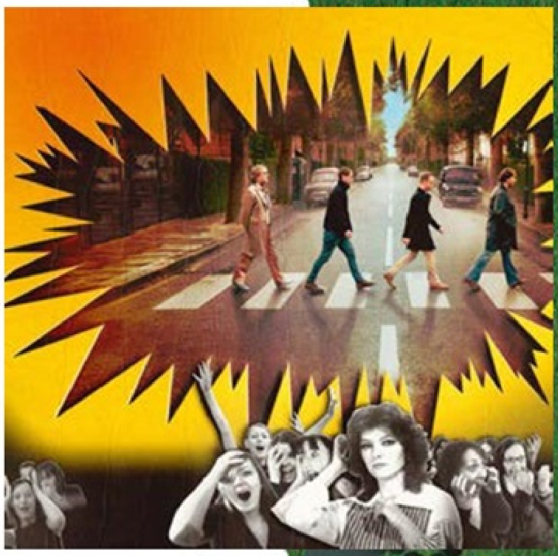
"That was my first 'Main Range' cover," he remembers. "I was panicking about it quite a bit. I have a folder full of drafts that didn't quite work, but creating that robotic insect was great fun. It's exactly the sort of thing that I would latch on to and get excited about. With the insect creature itself the script specified which insect they were reminiscent of, so I was able to look at pictures of those and go from there. I gave it more wings than the real insect would have, and a more dangerous-looking head.

"Sometimes I've written to the author, saying, 'Hey, I'm doing this. Do you have any ideas for what this thing looks like?' Or I'll ask, 'What atmosphere did you want it to have?' A lot of the time, even if they haven't thought about it, they'll be able to say, 'Oh, now you mention it, this would be good,' and I'll be able to follow that train of thought. And if they haven't thought about it then I'll just do something myself. As long as it corresponds with what's in the script then I think it's OK."

Anthony enjoys blending the show's established visuals with scenarios never seen on screen. The cover of *Kill the Doctor!* finds Tom Baker's Doctor straddling a futuristic jet-bike, soaring over a *Blade Runner*-esque cityscape.

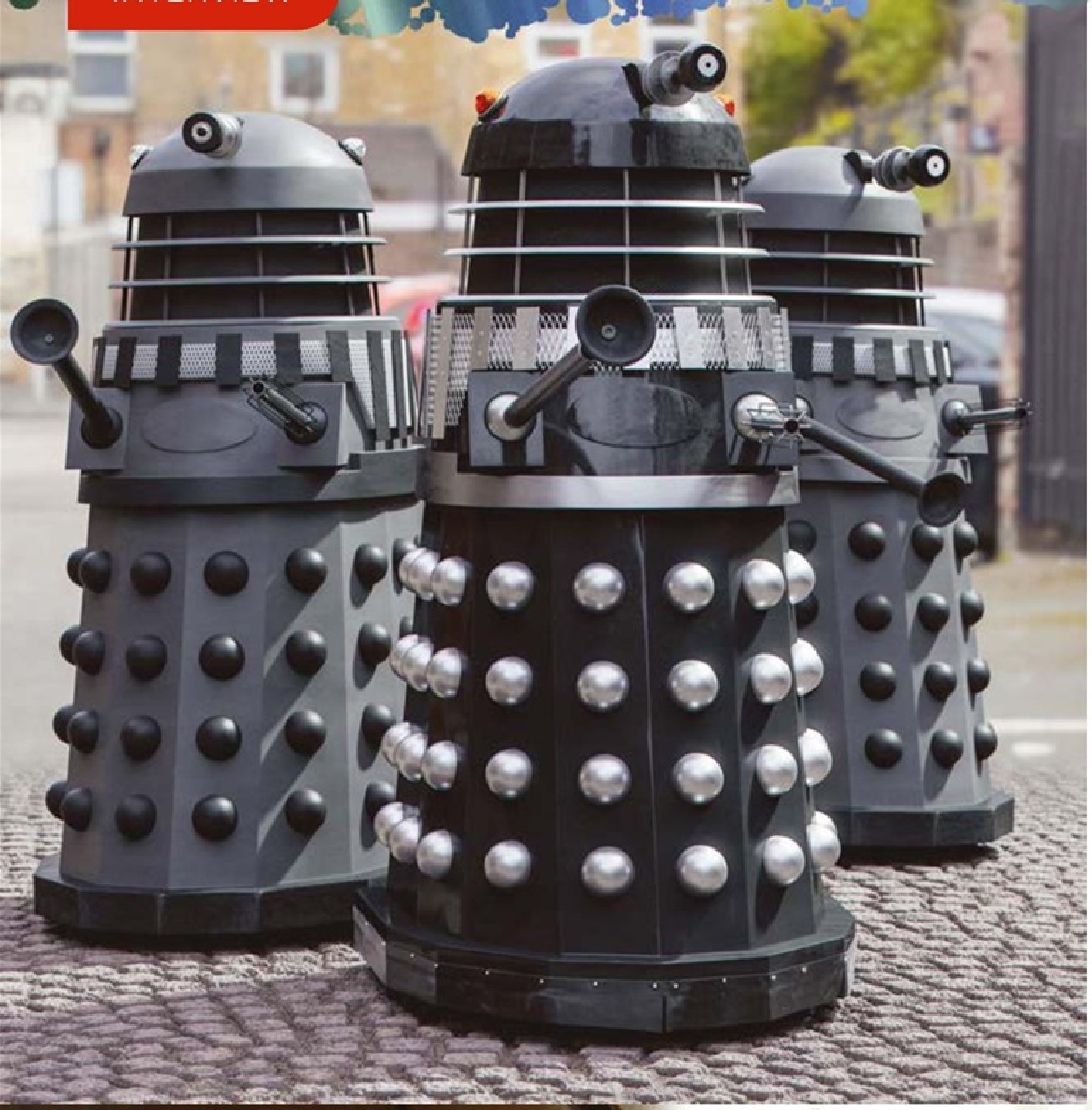
"I wish I'd had time to make it look less like a jet-ski," Anthony admits. "If I could have put some extra panels on, or some greebling to make it more spacey, that would have been fine. But then at the same time I don't mind that, because as a show they had to get things done quickly. They may well have just used a jet-ski! If I struggle with the same thing, just doing a visual, then it may be irritating but it's also kind of appropriate."





There's frequently a playful side to Anthony's work. *Muse of Fire* riffs on Picasso while *1963: Fanfare for the Common Men* pays homage to the Beatles' iconic *Abbey Road*.

"Big Finish told me, 'You can have some fun with this one,' and I thought, 'Oh, yes, I can!' They'd actually done some photos of the cast members walking across Abbey Road. I had to →



→ make a picture of Peter Davison walking in the same way – that's a combination of several photos. Obviously, the street is populated with 1960s cars and I think they're all cars from *Doctor Who* stories set in the 60s. There's a car from *The Invasion* [1968] and the van from *Remembrance of the Daleks* [1988]. I love retro design. Each period is so of its time and it helps it feel a little different from our mundane everyday life."

Anthony's known for his impressive renders of Daleks, created using the 3D modelling software Blender. It's a skill-set that grew out of a childhood fascination with Skaro's blight on the universe.

"The first time I sat down intentionally to watch *Doctor Who* was *Remembrance of the Daleks* Part One," he says, "and that made an absolute bomb of an impression. It remains one of my favourite pieces of television, if not my absolute favourite. I love Daleks probably more than most.

"When I'm working with a model of a Dalek, I feel there's almost an element of my fundamental stuff that's literally in love with the shape. And it just feels so satisfying to manipulate it and render it and come up with a picture that didn't exist before. They're just so captivating. You can probably draw a Dalek in just three or four lines. People often say the better a design is the fewer the lines it takes to draw it. A Star Destroyer from *Star Wars* is just a triangle. That's probably what helps get the Daleks into the minds of young, impressionable people."

As well as providing CG renders for Simon Holub to use in his *Dalek Universe* cover art for Big Finish, Anthony's also recently done the trailer for the 2020 multi-media project *Time Lord Victorious*, showing a battle-scarred Dalek floating among the stars.

"It was the first time I officially got to animate and render a moving Dalek. I found that immensely satisfying. It's one of the things that I'd been aiming for, to create an official animated Dalek – and it's got Nick Briggs' voice coming out of it! It's my first official attempt but not my first unofficial one. I've created some horrors in my time. That little bit was written by James Goss and I received direction from him and Luke Spillane at the BBC about what the scene should look like. I'm incredibly pleased to have done it." **DWM**

> **"It's one of the things that I'd been aiming for, to create an official animated Dalek."**

Above and below: Anthony specialises in photo-realistic digital images of Daleks. These images recreate scenes from *Remembrance of the Daleks* (1988, above) and *The Dalek Invasion of Earth* (1964).

Right: Anthony rendered a moving Dalek for the *Time Lord Victorious* trailer (2020).

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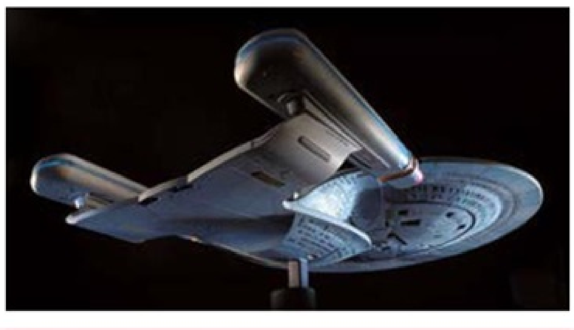

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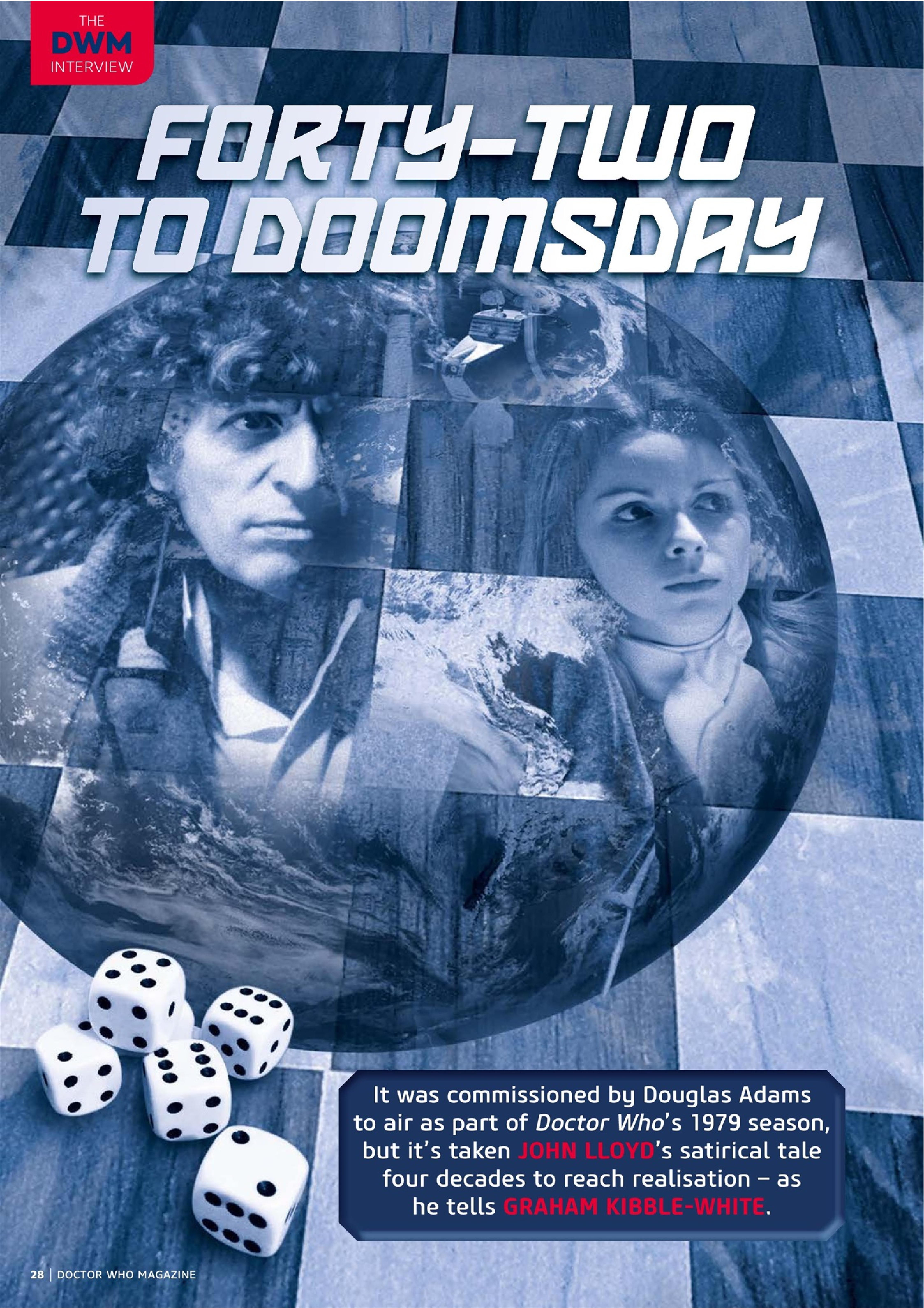


It was commissioned by Douglas Adams to air as part of *Doctor Who*'s 1979 season, but it's taken **JOHN LLOYD**'s satirical tale four decades to reach realisation – as he tells **GRAHAM KIBBLE-WHITE**.

“Because I knew I was going to be talking to you today, I idly Googled ‘Doomsday Contract’.” **Doctor Who Magazine** is on the phone to John Lloyd.

“Up came Big Finish,” he continues. “And then, ‘Wow, there it is! There’s my name! And Tom Baker and Lalla Ward are doing it! *Unbelievable*!’”

John’s a towering figure in British television – the producer responsible for such shows as *Not the Nine O’Clock News*, *Spitting Image*, *Blackadder* and *QI*, and a fundamental figure in the careers of Rowan Atkinson, Richard Curtis, Stephen Fry and others. And yet he’s still quietly delighted that Big Finish are releasing an adaptation of his never-realised 1979 *Doctor Who* four-parter *The Doomsday Contract*.

“I remember [adaptor] Nev Fountain called me up, and of course I was completely thrilled with the idea of Big Finish making the story for audio. And I was very happy to let Nev do whatever he wanted with it... I wasn’t bothered about money or anything. Is there even any money in it? I don’t know.”

Similarly, John was instantly amenable to the idea of talking us through this obscure footnote in his career.

The story begins in 1978. Though recently promoted, John Lloyd was handing in his notice as a script editor for BBC Radio. In part, this was due to the successful television transfer of a number of shows he’d developed. Except they transferred without him. “When *To the Manor Born*, which I’d devised over two years with writer Peter Spence, became the most successful sitcom ever, I was slightly biting my lip,” he recalls.

But an even more dispiriting blow had been dealt him by his closest friend, Douglas Adams. That year, John had come to Adams’ aid when he’d been unable to complete scripts for the first series of Radio 4’s *The Hitchhiker’s Guide to the Galaxy*. “The first four episodes took him ten months to write,” John says. “Then he ran out of ideas and said, ‘Johnny, can you help me out?’ So we sat in my flat and we knocked out the final two in three weeks. It was great fun and the chemistry between us was absolutely fantastic.”

> “OF COURSE I WAS COMPLETELY THRILLED AT THE IDEA OF BIG FINISH MAKING THE STORY FOR AUDIO.”

Off the back of that, the duo agreed to co-author a *Hitchhiker’s* novel. “But at the last minute Douglas sacked me from it. It was a horrible rupture. I mean, he was my best friend, and I was shocked and appalled. But it only lasted a few months, then we were back laughing and joking and knocking around together.”

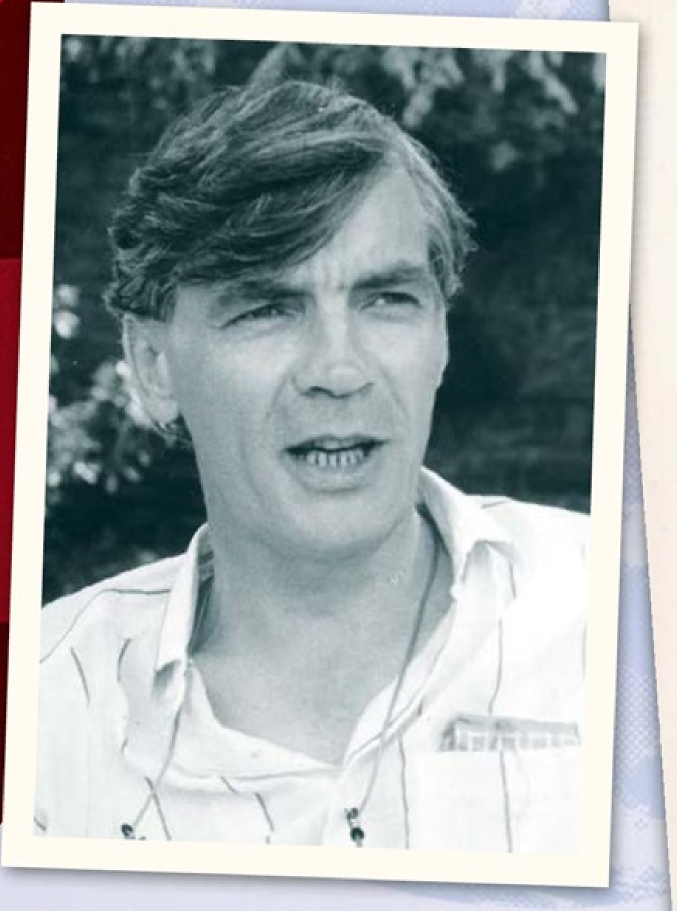
Nonetheless, rattled by this run of events, John began looking for new employment and knocked on the door of Jimmy Gilbert, BBC TV’s Head of Light Entertainment. “Jimmy said, ‘What kept you? We’ve been waiting for you to ask.’”

Gilbert had a project earmarked for John – a sketch show he wanted him to co-produce with the current-affairs director Sean Hardie. The programme became *Not the Nine O’Clock News* and was planned to air in April 1979.

“I thought it’d be like radio – you can write the script on Tuesday, shoot it on Wednesday and then edit it on Thursday and put it out that night. I had no idea how difficult it was.” In addition, it was seen as a launchpad for a new talent, Rowan Atkinson. But when the pilot came together, John considered it a disaster. “We miscast it. We got in a lot of people who were already quite famous from the West End, who Rowan didn’t know, and we didn’t know. And that was one of the things that made it terribly stiff.” →

Above left: John Lloyd in the early 1980s.
Above right: Sean Hardie (co-producer), Pamela Stephenson, Mel Smith, Rowan Atkinson, Griff Rhys Jones, John Lloyd (co-producer) and Bill Wilson (director) in 1980, with the Silver Rose of Montreux awarded to *Not the Nine O’Clock News*.
Left: Lalla Ward and Tom Baker.

JOHN LLOYD

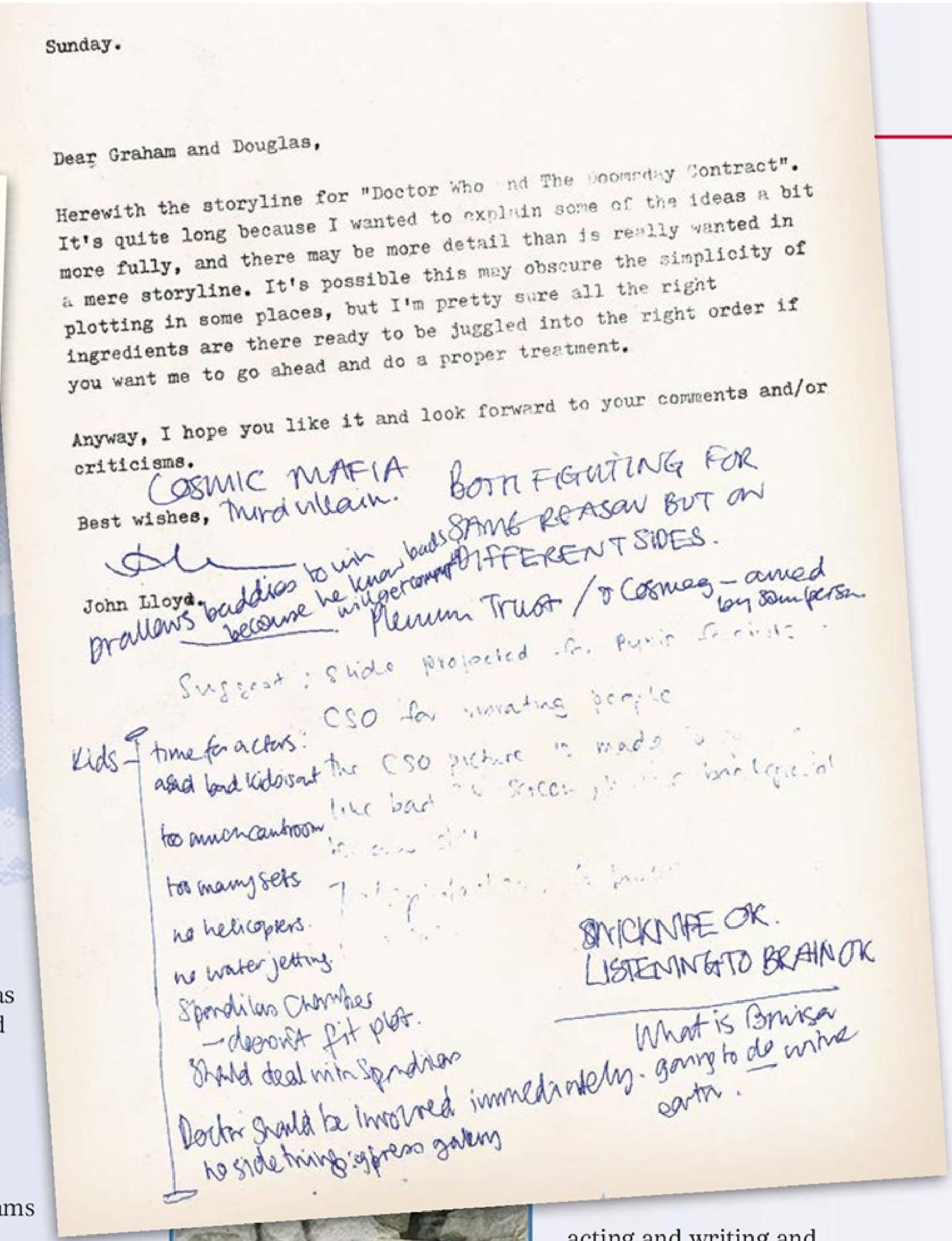


Right: Graham Williams, the producer of *Doctor Who* from 1977-1980. Photo © Paula Bentham.

Far right: A covering letter from John Lloyd, sent to Graham Williams and Douglas Adams, which accompanied the storyline for *The Doomsday Contract*.

Below left: Douglas Adams, John's close friend and the script editor of *Doctor Who* for Season 17 (1979).

Below right: Marvin the paranoid android and Arthur Dent (Simon Jones) in the BBC1 version of *The Hitchhiker's Guide to the Galaxy* (1981).



Sunday.

Dear Graham and Douglas,

Herewith the storyline for "Doctor Who and The Doomsday Contract". It's quite long because I wanted to explain some of the ideas a bit more fully, and there may be more detail than is really wanted in a mere storyline. It's possible this may obscure the simplicity of plotting in some places, but I'm pretty sure all the right ingredients are there ready to be juggled into the right order if you want me to go ahead and do a proper treatment.

Anyway, I hope you like it and look forward to your comments and/or criticisms.

Best wishes,

John Lloyd.

COSMIC MAFIA
Third villain.

BOTH FIGHTING FOR SAME REASON BUT ON DIFFERENT SIDES.

Drallows baddies to win because he knew bads [illegible]

Plenum Trust / to Cosmeg – owned by same person

Suggest: slide projected [illegible] Pyxis [illegible]
CSO for [illegible] people
the CSO picture is made [illegible]
[illegible] screen [illegible]
like bad [illegible]

Kids – time for actors:
asked band kids isn't
too much courtroom
too many sets
no helicopters.
no water jetting
Spondilus Chambers
– doesn't fit plot.
Should deal with Spondilus
Doctor should be involved immediately.
no side things: espresso galaxy

SWICKNIFE OK.
LISTENING TO BRAIN OK

What is Brisa going to do with earth.

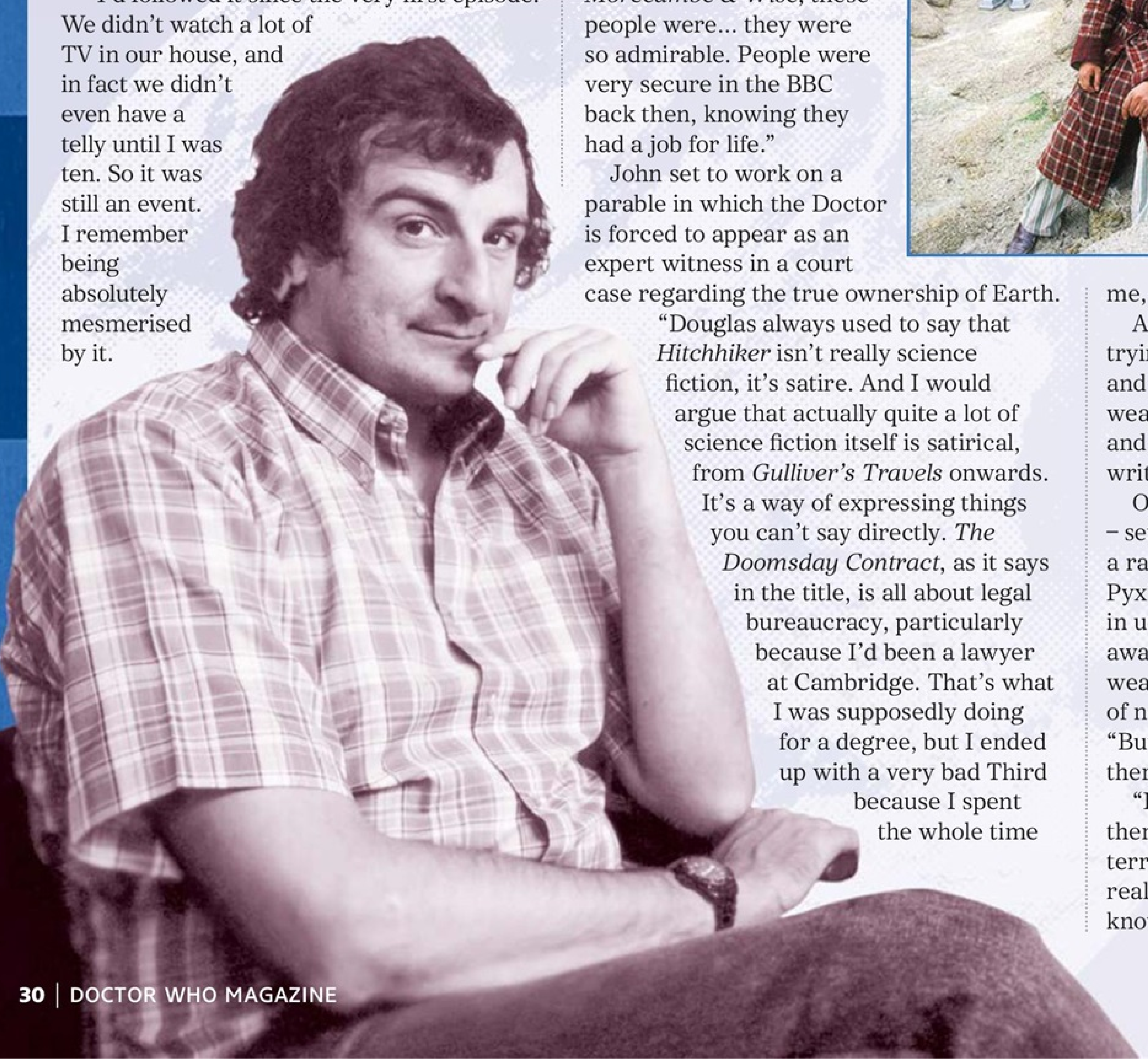
→ Luckily, a general election was called in the UK and the satirical series was put on hold until the autumn. "So I was kicking around for most of the year, trying to correct all the mistakes we'd made."

Even so, John still had some time on his hands. At this point, Douglas Adams was script-editing *Doctor Who* and looking at stories for Season 17. "I think it must have been in that period when Douglas called up and said, 'Hey, Johnny, do you want to come and knock off a *Doctor Who* thing?' It was a wonderful recompense for not being part of *Hitchhiker*."

John – who'd abandoned a science-fiction novel of his own earlier in the 1970s – had always loved the genre. And he had specific memories of *Doctor Who*.

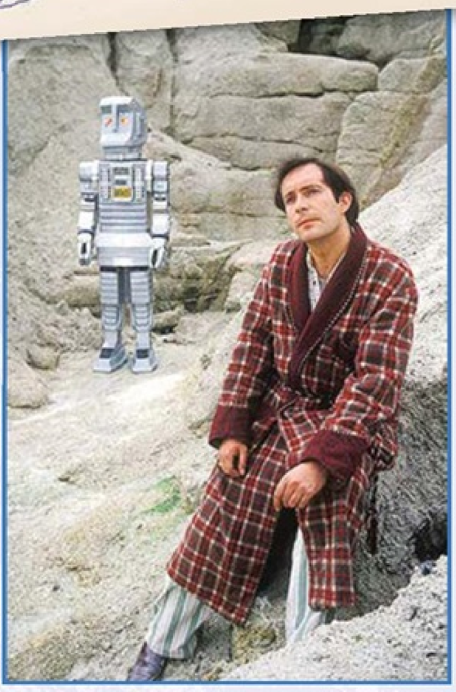
"I'd followed it since the very first episode. We didn't watch a lot of TV in our house, and in fact we didn't even have a telly until I was ten. So it was still an event. I remember being absolutely mesmerised by it. And terrified, of course. I'd been a regular viewer, so I was kind of steeped in it."

He recalls going to see Adams and producer Graham Williams at the BBC. "Graham was incredibly charming and impressive, as television producers in those days tended to be. If you were running a big franchise like *Doctor Who* or *The Two Ronnies* or *Morecambe & Wise*, these people were... they were so admirable. People were very secure in the BBC back then, knowing they had a job for life."



John set to work on a parable in which the Doctor is forced to appear as an expert witness in a court case regarding the true ownership of Earth.

"Douglas always used to say that *Hitchhiker* isn't really science fiction, it's satire. And I would argue that actually quite a lot of science fiction itself is satirical, from *Gulliver's Travels* onwards. It's a way of expressing things you can't say directly. *The Doomsday Contract*, as it says in the title, is all about legal bureaucracy, particularly because I'd been a lawyer at Cambridge. That's what I was supposedly doing for a degree, but I ended up with a very bad Third because I spent the whole time acting and writing and doing sketches."



The central idea of our planet being essentially a piece in a boardgame had also been a theme of his unwritten novel, and something he'd contributed to the *Hitchhiker's* story. "We're basically some sort of toy... we're not very important in the scheme of things. For me, it's not exactly a religious point of view, but things are set on different scales. It's something that obsesses me, which I believe to be so."

Alongside that, John says, "I was also trying to have a bit of a sense of humour and trying to devise new technologies, new weapons, that kind of stuff. But I was young and naïve and hadn't really done much writing. I broke all the rules of *Doctor Who*."

One example from his ambitious treatment – set in outer space and historic Britain – was a race of juvenile assassins, the Children of Pyxis. Apart from the restrictions involved in using young actors, John was steered away from depicting minors carrying weapons. He replaced them with a race of nomad mercenaries, the Wadifalayeen. "But that had a slightly Arabic name, and there was sensitivity about that also.

"I look at a lot of the stuff I wrote back then and I think, 'This is unbelievably terrible.' Not the ideas. The ideas are really interesting. But the writing is, you know, pompous, overblown, too many

"YOU HAVE A WOMAN'S HAND, MILORD!"

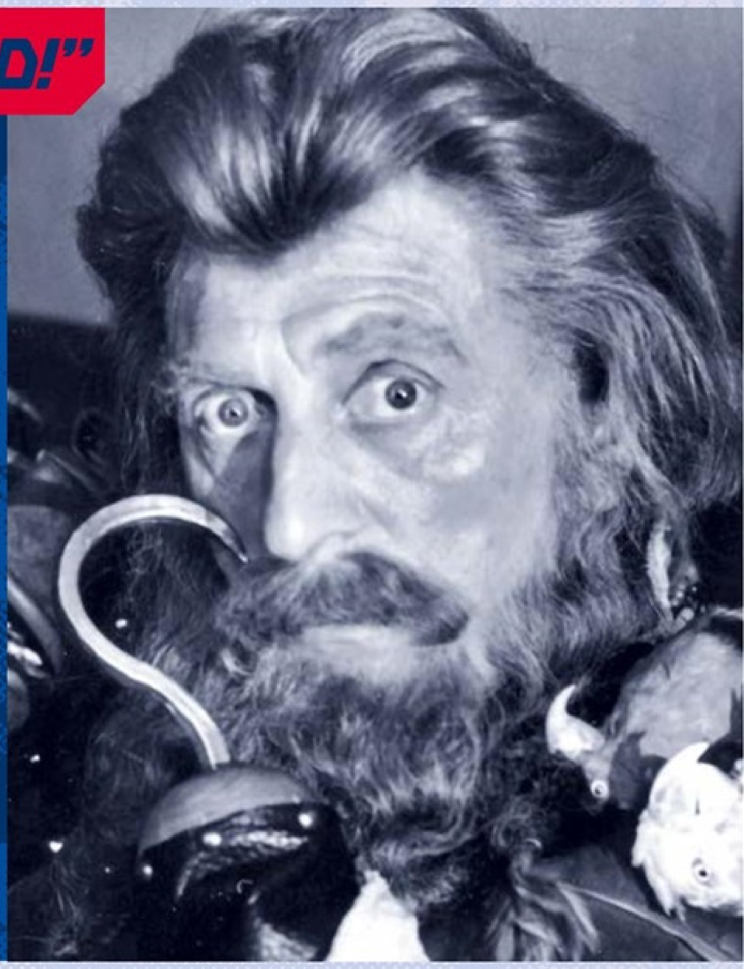
In 1986 Tom Baker appeared in *Blackadder II* as Captain Redbeard Rum, giving a performance he would later describe as "appalling".

John Lloyd, who produced the series, remembers it well. "A pattern in my life is: you're gagging to work with somebody as famous and as delightful as Tom, and then one's shy of telling people of that magnitude what to do."

As he sees it, there was too much deference paid to their guest. "With the regular cast, you would put the full force of your will and creativity at their command and make sure they were good. But with someone like Tom, you can't kick them around the block."

Nonetheless, he says he remembers catching the show's star, Rowan Atkinson, "around the back of the set saying, 'No, you do it like this: *You have a woman's hand...*' He was literally giving Tom a line reading. I said, 'Rowan, you can't do that to Tom Baker!'"

In the previous series, this hesitant approach had resulted in a cameo for another *Doctor Who* regular, when William Russell (then credited as Russell Enoch) was hastily brought in to play the Duke of Winchester. "Wilfrid Brambell just walked off the set. He said, 'This is the most disorganised shambles I've ever been in in my life!' And I'm sure, in Tom's case, he was going, 'These people are loonies, I don't understand how it works at all. I'll just do the best I can.'"



adjectives. It probably would've been pretty hard going. So I had a very long session of notes, mainly from Graham, with Douglas chipping in only occasionally."

This was despite Adams' specific role in commissioning and shaping scripts. "Oh yes, Graham Williams made all the running. Douglas, obviously, was a genius, but he didn't last very long on *Doctor Who*. I mean, partly that was because he had bigger fish to fry, but it would have been Graham who led the meetings and made all the structural points. All the 'this is breaking the rules' points. Definitely. And Douglas, as I remember, said very little."

On reflection, does John think Adams wasn't suited to script editing?

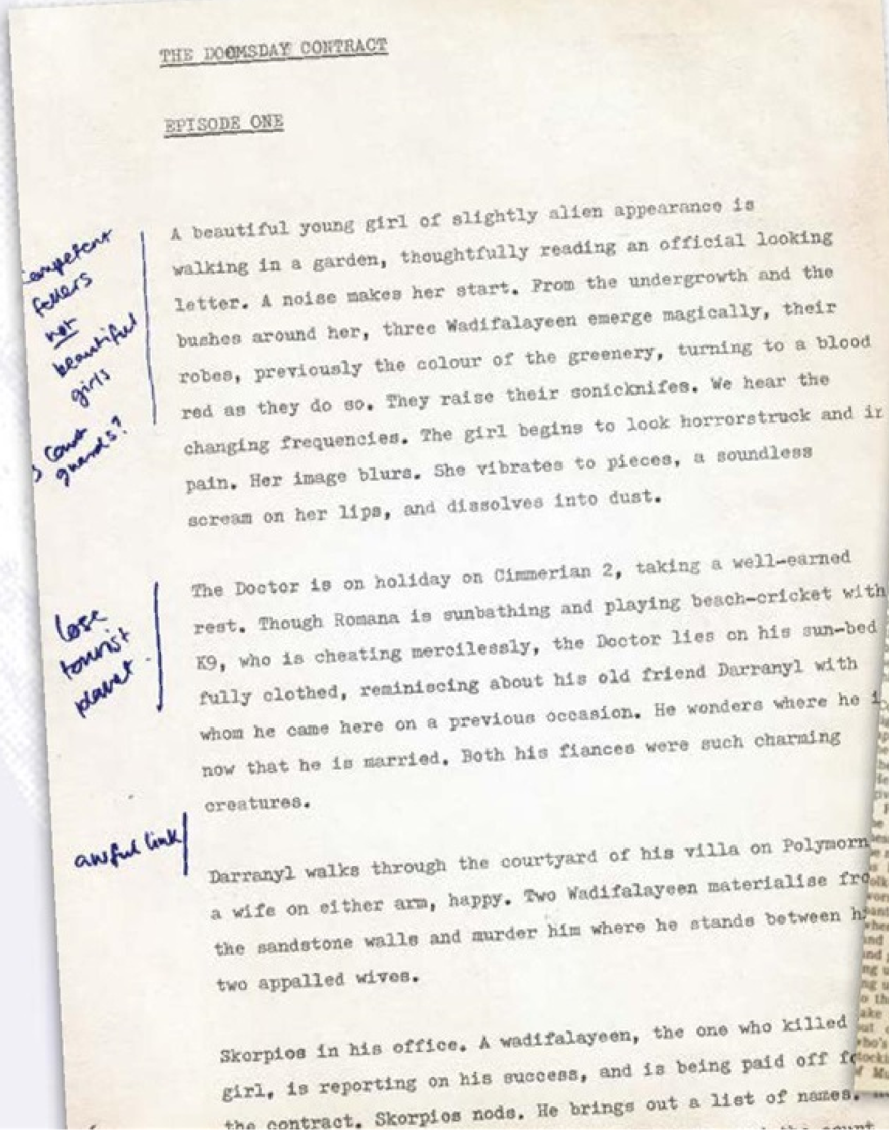
"Well, you know, I bow to nobody in my admiration of him as a talent. But no, I wouldn't hire him to organise anything. Famously, when he was a radio producer, he did a big pantomime called *Black Cinderella Two Goes East* [for Christmas 1978]. He was so chaotic, all of us in the department had to weigh in and finish it for him. So no, I wouldn't have hired him as a script editor. And I'm sure Graham probably thought the same thing pretty quickly – that this guy's clearly a genius, but he needs to be in a room somewhere creating and have somebody help him out.

"Douglas and I had written together for years before he got the *Hitchhiker* commission. So we knew each other inside out, but like any good writing partnership – and I think we were good, certainly *very good* on *Hitchhiker* – we're not the same. John Cleese and Graham Chapman [on *Monty Python's Flying Circus*] were completely different personalities, as were Douglas and I. Douglas was basically the Chapman – wild ideas, often amazingly silly and imaginative. And I was the Cleese, the ex-lawyer, the tidy-up guy. It was that dynamic which made us a good team. It's also what makes me a good producer and Douglas a terrible one. But I don't claim to be a genius. Douglas absolutely was. As Rowan Atkinson used to say, I'm the comedy plumber."

As well as his longstanding relationship with Adams, John also had a passing acquaintance with *Doctor Who*'s leading man.

"Well, I don't claim to know Tom Baker well, but in the 1970s there was a snooker joint with a bar called Gerrys' Club in Shaftesbury Avenue that he used to hang →

"I LOOK AT A LOT OF THE STUFF I WROTE BACK THEN AND I THINK, 'THIS IS UNBELIEVABLY TERRIBLE.'"



THE DOOMSDAY CONTRACT

EPISODE ONE

competent fellers not beautiful girls

3 court guards?

A beautiful young girl of slightly alien appearance is
walking in a garden, thoughtfully reading an official looking
letter. A noise makes her start. From the undergrowth and the
bushes around her, three Wadifalayeen emerge magically, their
robes, previously the colour of the greenery, turning to a blood
red as they do so. They raise their sonicknifes. We hear the
changing frequencies. The girl begins to look horrorstruck and ir
pain. Her image blurs. She vibrates to pieces, a soundless
scream on her lips, and dissolves into dust.

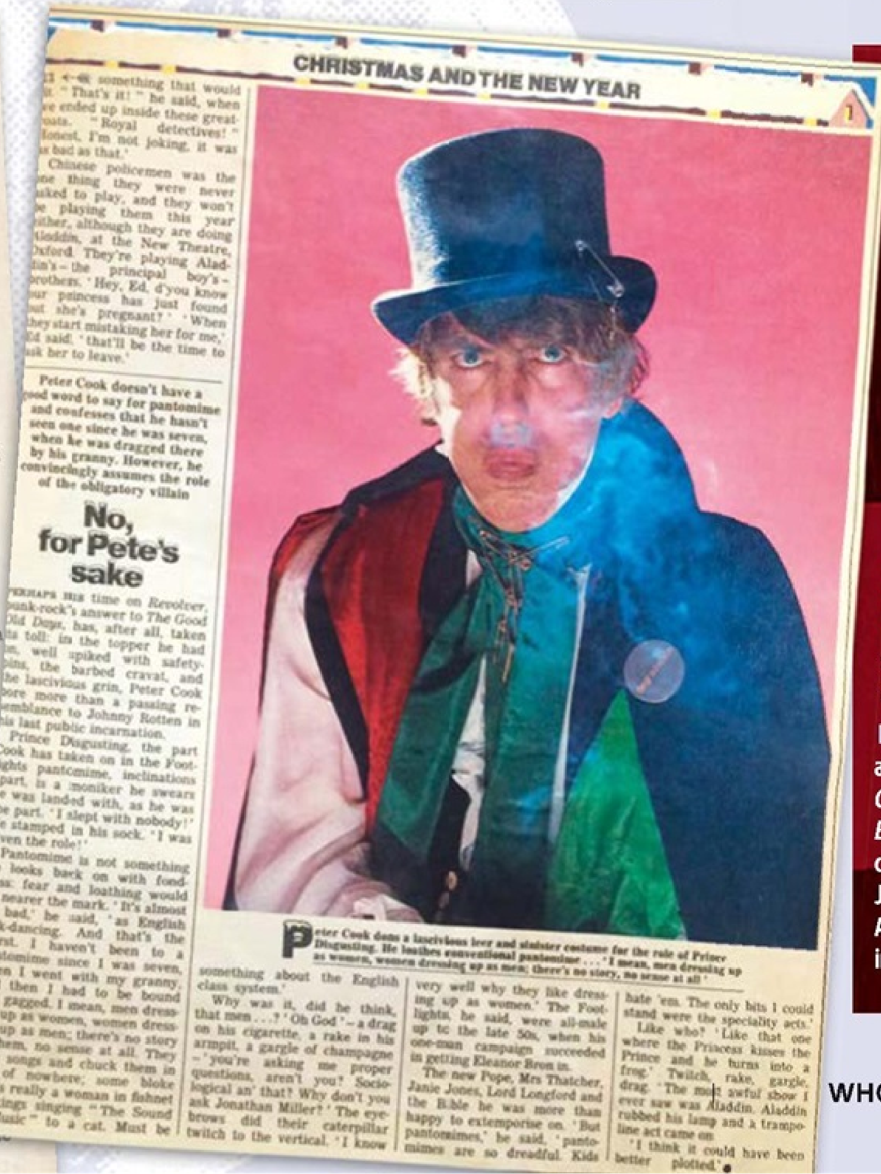
lose tourist planet

The Doctor is on holiday on Cimmerian 2, taking a well-earned
rest. Though Romana is sunbathing and playing beach-cricket with
K9, who is cheating mercilessly, the Doctor lies on his sun-bed
fully clothed, reminiscing about his old friend Darranyl with
whom he came here on a previous occasion. He wonders where he i
now that he is married. Both his fiances were such charming
creatures.

awful link

Darranyl walks through the courtyard of his villa on Polymorn
a wife on either arm, happy. Two Wadifalayeen materialise fro
the sandstone walls and murder him where he stands between h
two appalled wives.

Skorpios in his office. A wadifalayeen, the one who killed
girl, is reporting on his success, and is being paid off f
the contract. Skorpios nods. He brings out a list of names.



CHRISTMAS AND THE NEW YEAR

Peter Cook doesn't have a good word to say for pantomime and confesses that he hasn't seen one since he was seven, when he was dragged there by his granny. However, he convincingly assumes the role of the obligatory villain

No, for Pete's sake

Peter Cook dons a lascivious leer and sinister costume for the role of Prince Disgusting. He loathes conventional pantomime ... 'I mean, men dressing up as women, women dressing up as men; there's no story, no sense at all'

something about the English class system.'

Why was it, did he think, that men ...? 'Oh God' – a drag on his cigarette, a rake in his armpit, a gargle of champagne – 'you're asking me proper questions, aren't you? Sociological an' that? Why don't you ask Jonathan Miller?' The eyebrows did their caterpillar twitch to the vertical. 'I know very well why they like dressing up as women.' The Footlights, he said, were all-male up to the late 50s, when his one-man campaign succeeded in getting Eleanor Bron in.

The new Pope, Mrs Thatcher, Janie Jones, Lord Longford and the Bible he was more than happy to extemporise on. 'But pantomimes,' he said, 'pantomimes are so dreadful. Kids hate 'em. The only bits I could stand were the speciality acts.'

Like who? 'Like that one where the Princess kisses the Prince and he turns into a frog.' Twitch, rake, gargle, drag. 'The most awful show I ever saw was Aladdin. Aladdin rubbed his lamp and a trampoline act came on.

'I think it could have been better plotted.'

Above left inset: Wilfred Brambell (seen here in the 1964 film *A Hard Day's Night*) dismissed *Blackadder* as a "shambles".

Above right: Tom Baker as the incompetent Captain Redbeard Rum in the *Blackadder II* episode *Potato* (1986).

Far left: The annotated opening page of John's storyline for *The Doomsday Contract*.

Left: A *Radio Times* article on *Black Cinderella Two Goes East* (1978), a radio comedy produced by John Lloyd and Douglas Adams. The stars included Peter Cook.

→ out in. And I loved going there. A lot of drinking went on, and, you know, he was a very entertaining guy, Tom. But I only really knew him as a sort of barfly."

Although John has no firm memory of when and why *The Doomsday Contract* was finally spiked, he assumes it was a combination of continuing problems with the story and the fact he was soon to return to *Not the Nine O'Clock News*. "There was certainly a long meeting with Graham and Douglas which was like, 'All these things, really, aren't working for us.' I don't remember how many drafts I did, but I suddenly realised I needed to get on with *Not*, and I couldn't afford to screw up a second chance."

It's been said *Doomsday* was handed on to *Blake's 7* writer Allan Prior in the hope he'd complete it. "That does slightly ring a bell, yes. But I would have been out of the loop. Although I'd have been grateful that, first of all, I didn't have that responsibility anymore and, secondly, there was still a chance of it seeing the light of day. So that would have been a solution for everyone. But clearly Allan couldn't do it, because it never got made."

Well, until now.

When Big Finish got in touch, wasn't John tempted to finish the script himself?

"Running *QI*, I wouldn't have had the time. The idea of doing something so complex would have taken me months. So I was just pleased that somebody was interested enough to do it instead. And fascinated. I'll be fascinated to hear it."

Will there be some sense of resolution when he does? As if a 42-year-old itch has finally been scratched? "No, not really," says John, brightly. "You know, I was saying to somebody yesterday that I've got this rep for being this guy – 'Look at all these things he's done.' But it's actually not that many – *QI*, *Spitting Image*, *Blackadder*, whatever. It looks like a golden life. However, 75 per cent of it has been a total failure. *The Doomsday Contract* included." **DWM**

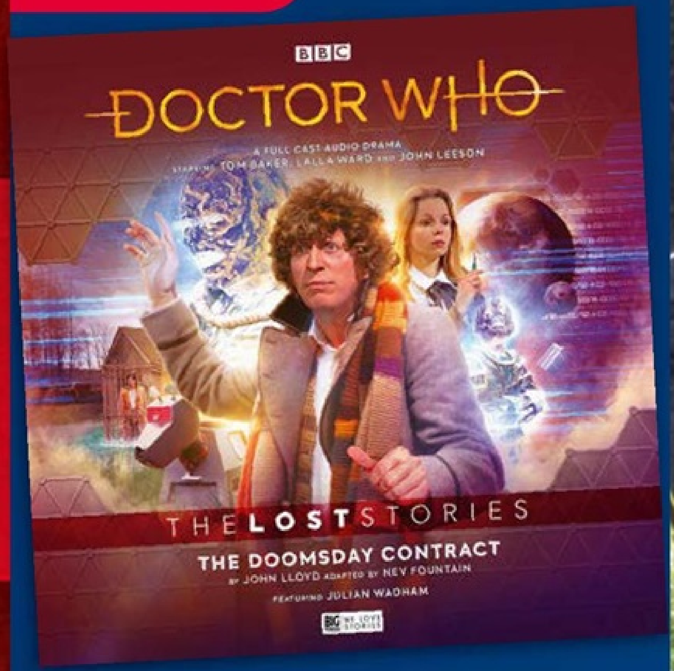
> "A LOT OF DRINKING WENT ON, AND, YOU KNOW, HE WAS A VERY ENTERTAINING GUY, TOM."

Left: Writer Nev Fountain has adapted *The Doomsday Contract* for Big Finish.

Above: John with the stars of *Not the Nine O'Clock News*.

Below left: A page from Nev Fountain's script.

Below right: John knew Tom Baker as "a sort of barfly" in the 1970s.


BBC
DOCTOR WHO
A FULL CAST AUDIO DRAMA
STARRING TOM BAKER, LALLA WARD AND JOHN LEESON
THE LOST STORIES
THE DOOMSDAY CONTRACT
BY JOHN LLOYD ADAPTED BY NEV FOUNTAIN
FEATURING JULIAN WADHAM

GUIDING THE WAY

Nev Fountain scripted Big Finish's version of *The Doomsday Contract* and says, in adapting the adventure, he consulted two original storyline documents.

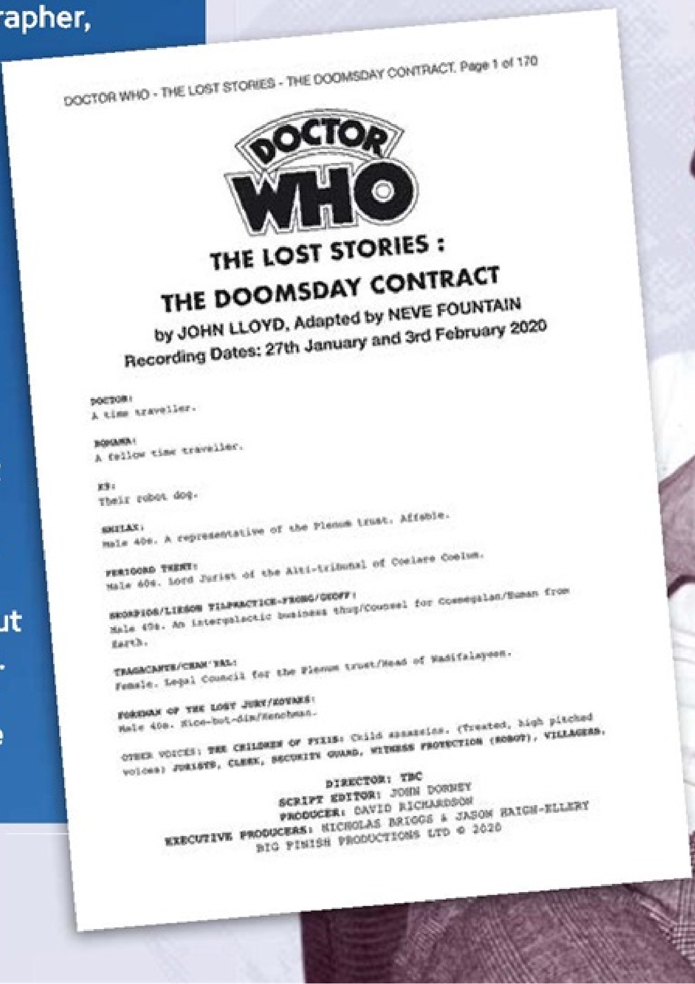
"The first one is hilarious and utterly bonkers. The second is equally hilarious and slightly less bonkers. You can see John being nudged towards producing something that can be accomplished in one studio with a budget of half a crown."

In writing his version Nev has drawn from both outlines. "I went through them over and over again, highlighting in marker pen all the bits I wanted to find space for – ideas, bits of dialogue, etc."

But with John Lloyd and Douglas Adams having previously collaborated on *The Hitchhiker's Guide to the Galaxy*, and a plot that, in one draft, features the proposed bulldozing of Earth, did he feel under pressure to write in that idiom?

"At one point I was so overwhelmed with the number of John's ideas I considered putting in a narrator, a voice belonging to a court stenographer, so I could frame events and recount interesting bits that I couldn't fit in anywhere else... But then I thought that was probably taking the mickey!

"There's a flavour of *Hitchhiker's* in all of Season 17, of course, but *The Doomsday Contract* is the most *Hitchhiker's* that *Doctor Who* can possibly get without falling over. I think I steered both into and away from it. You can write gags in that style, by all means, but you can't go full Arthur Dent. There can be jokes in *Doctor Who*, but you can't make the story into a joke."



DOCTOR WHO - THE LOST STORIES - THE DOOMSDAY CONTRACT. Page 1 of 170

DOCTOR WHO

THE LOST STORIES :
THE DOOMSDAY CONTRACT
by JOHN LLOYD, Adapted by NEVE FOUNTAIN
Recording Dates: 27th January and 3rd February 2020

DOCTOR:
A time traveller.

ROMANA:
A fellow time traveller.

K9:
Their robot dog.

SMILAX:
Male 40s. A representative of the Plenum trust. Affable.

PERIGORD TRENT:
Male 60s. Lord Jurist of the Alti-tribunal of Coelare Coelum.

SKORPIOS/LIESON TILPRACTICE-FRONG/GEOFF:
Male 40s. An intergalactic business thug/Counsel for Cosmegilan/Human from Earth.

TRAGACANTH/CHAN'TAL:
Female. Legal Council for the Plenum trust/Head of Madifalayeen.

FOREMAN OF THE LOST JURY/ZOVARE:
Male 40s. Nice-but-dim/Henchman.

OTHER VOICES: THE CHILDREN OF PYXIS: Child assassins. (Treated, high pitched voices) JURISTS, CLERK, SECURITY GUARD, WITNESS PROTECTION (ROBOT), VILLAGERS.

DIRECTOR: TBC
SCRIPT EDITOR: JOHN DORNEY
PRODUCER: DAVID RICHARDSON
EXECUTIVE PRODUCERS: NICHOLAS BRIGGS & JASON HAIGH-ELLERY
BIG FINISH PRODUCTIONS LTD © 2020

ANGELS ARE COMING
BBC
DOCTOR WHO
LIVE FEED
Petronella Osgood
Petronella Osgood
0:43
Dialpad
End
Mute
Friday
30 April
Browser
Gallery
Osgood
Phone
Chats
Mail
MAZE THEORY
KAIGAN GAMES
Pre-order on the App Store
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WISHLIST ON STEAM

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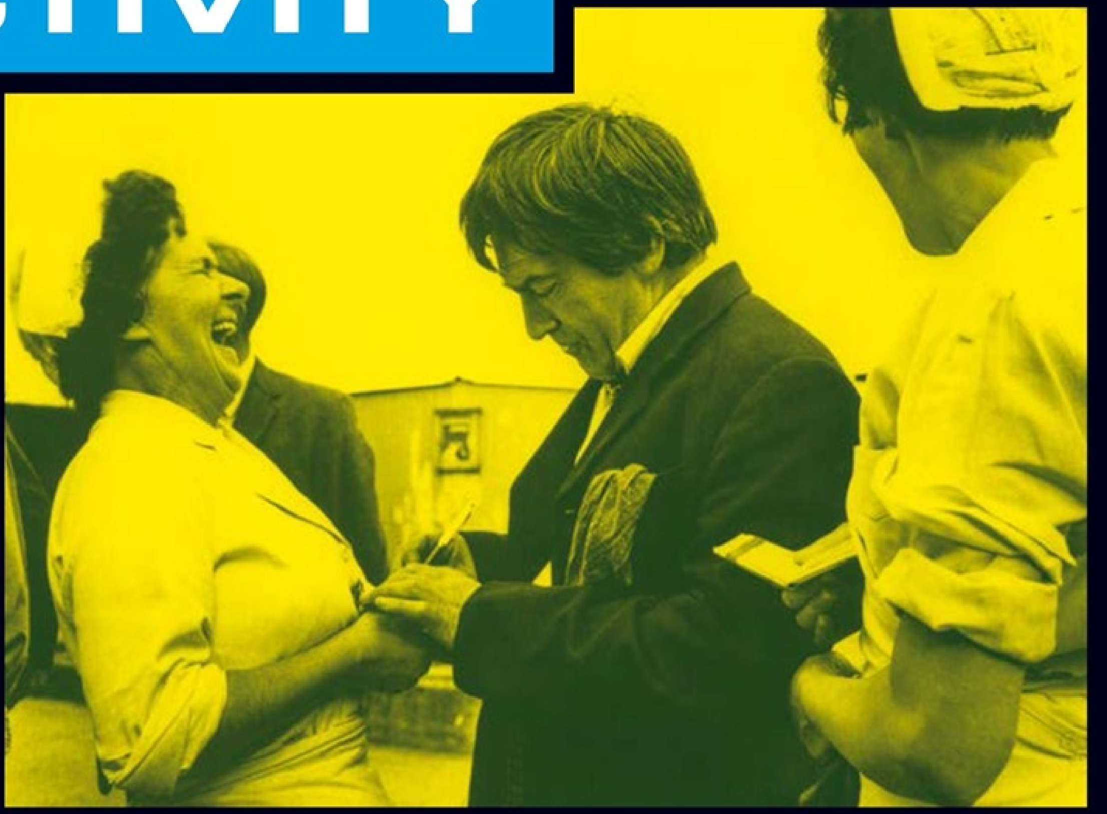
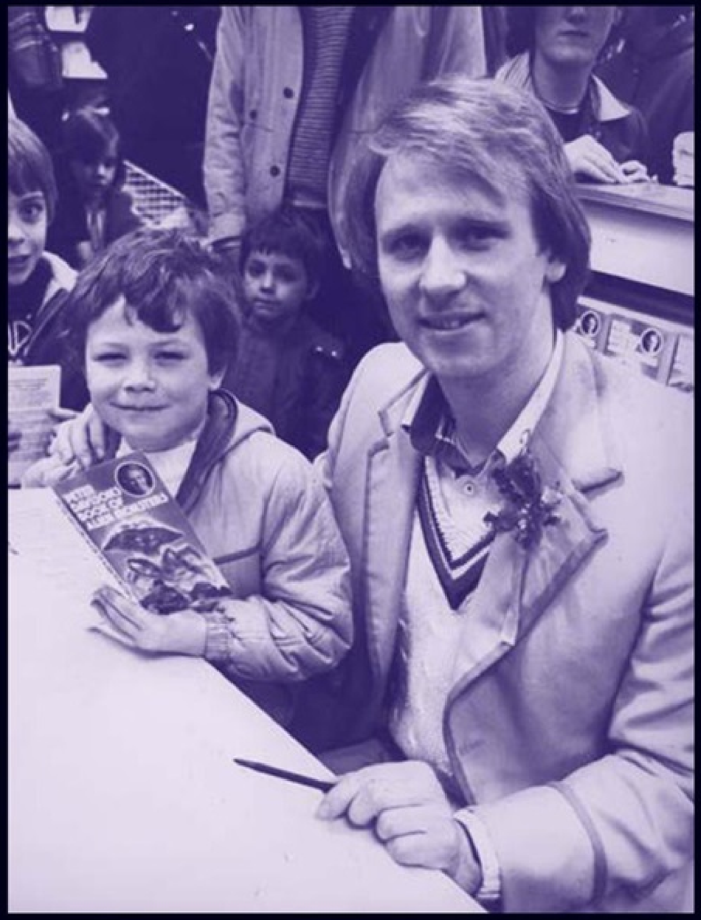
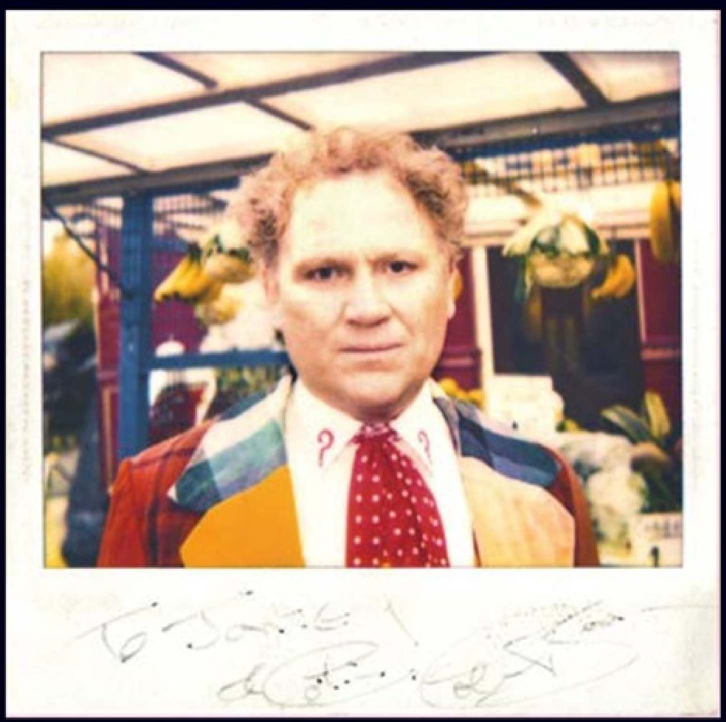
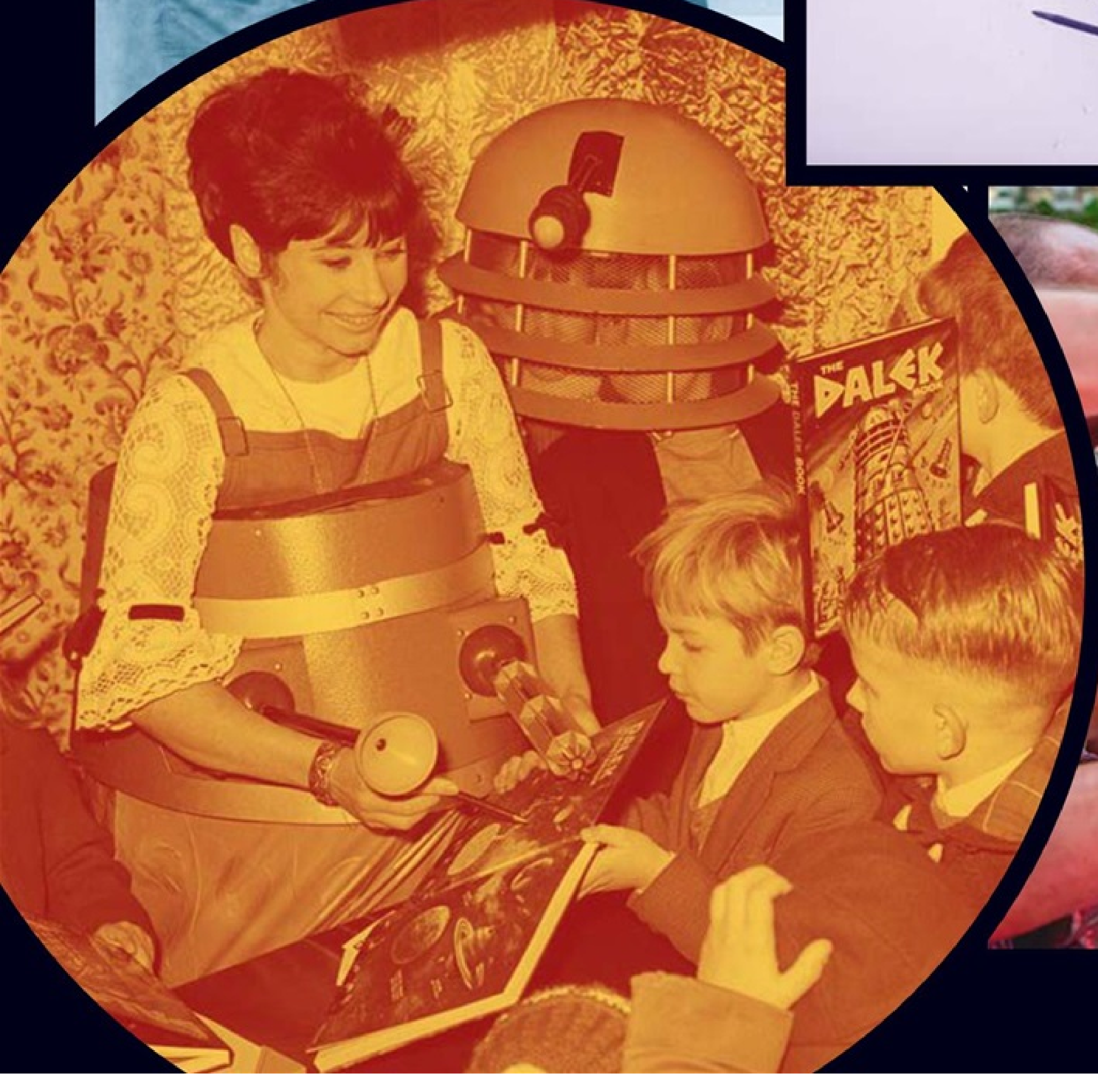
COLLECTIVITY



To Barbara
With many thanks
For the Tea & Sympathy!!
Jon Pertwee
INFERNO?
1971.


PETER DAVISON'S BOOK OF ALIEN MONSTERS





DOCTOR WHO
DOCTOR WHO

Autographs

Autographs

JAMIE LENMAN meets the collectors whose most treasured items cost nothing more than perseverance, politeness and the price of a stamp.

To many fans, the appeal of autographs is obvious. Not only is each one a tangible link with a celebrity, they're also eminently collectable. And it's perfectly possible to store hundreds, if not thousands, of them in a single book.

It's little wonder, therefore, that autographs have been at the top of the list for collectors since ancient times, before stamps or model trains or selfies. Even the Roman writer Pliny the Elder (AD 23-79) boasted at great length about his library of accumulated signatures, in particular those belonging to Julius Caesar.

For those *Doctor Who* fans closest in time to Pliny, watching in the early years of the programme, there were precious few conventions or signing events to attend. However, there was an established BBC system of signed photocards, available for just the price of a stamp, as seasoned collector Darren Howard explains: "In the 1960s and 70s, people would write to the stars of the show via the BBC or their agents. The BBC printed up little black-and-white postcards with a picture, and usually the name of the actor underneath. The actors would sign these and they would be sent back. You have to remember this would really have been the only way to obtain autographs, unless Jon Pertwee happened to be the guest at your village fête."

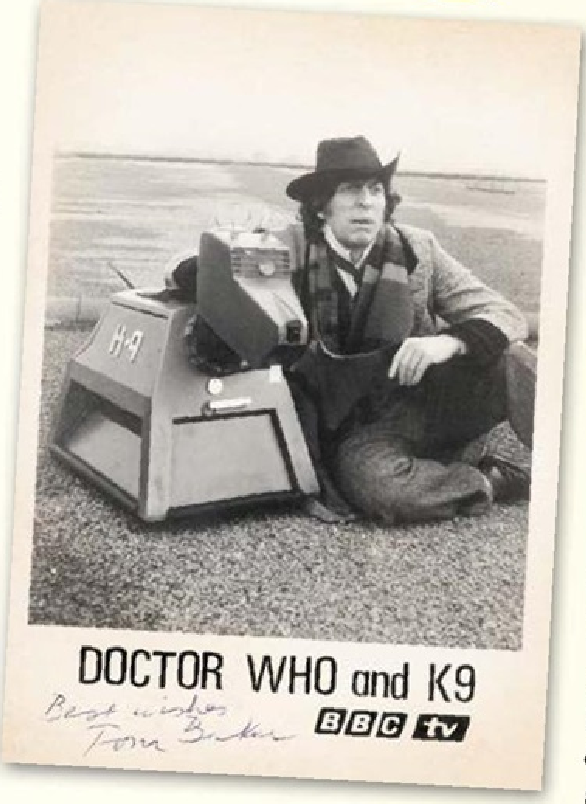
This was a service the BBC continued until the original run of the series came to an end in 1989, although by this time the *Doctor Who* production office was supplying larger postcards printed in full colour. Specially printed cards featuring current cast members are still produced by the BBC today.

The first series of *Doctor Who* photocards produced by the BBC feature the original TARDIS team in four portraits and a group shot, looking thoroughly dishevelled after their encounter with cavemen at the end of their very first adventure – apart from Jacqueline Hill, who'd evidently found time for a quick wash and brush-up.

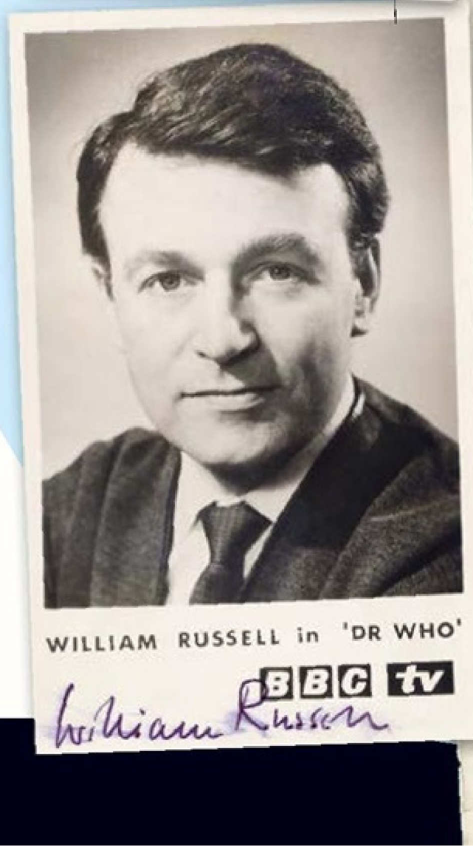
Soon enough fans from all over the country were taking advantage of this mail-away service in order to build their own collections. One of them was Anthony Berryman from Penge, who was just seven when he nabbed his first autograph through the post in 1978.

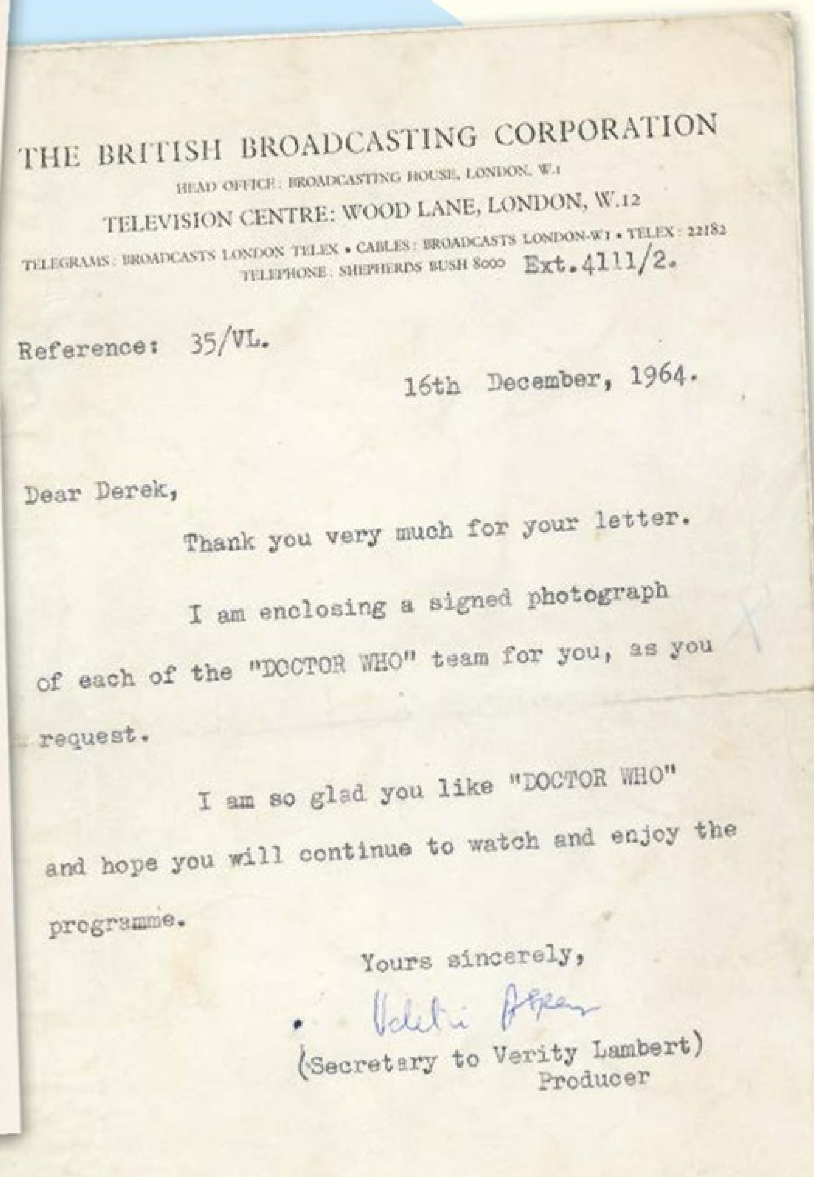
"At my mum's suggestion, I wrote to the Doctor asking when the Daleks would come back, as apparently I wouldn't stop asking," says Anthony. How did he know where to write? "Like pretty much everything BBC – *Blue Peter*, *Swap Shop*, *Take Hart* – you wrote to 'BBC Wood Lane', so that's what I did," he explains. "If I remember correctly, the reply was a BBC postcard signed by Tom Baker and a slip which had words to the effect that the Doctor was too busy fighting monsters to reply personally, but please have a signed photo."

This first treasured item sparked a lifelong search for Anthony, who was determined to collect as many autographs as possible. "I felt a joy when receiving something through the mail and →



BBC tv
Jacqueline Hill


WILLIAM RUSSELL in 'DR WHO'
BBC tv
William Russell



THE BRITISH BROADCASTING CORPORATION
HEAD OFFICE: BROADCASTING HOUSE, LONDON, W.1
TELEVISION CENTRE: WOOD LANE, LONDON, W.12
TELEGRAMS: BROADCASTS LONDON TELEX • CABLES: BROADCASTS LONDON-W1 • TELEX: 22182
TELEPHONE: SHEPHERDS BUSH 8000 Ext.4111/2.

Reference: 35/VL.

16th December, 1964.

Dear Derek,

Thank you very much for your letter.

I am enclosing a signed photograph of each of the "DOCTOR WHO" team for you, as you request.

I am so glad you like "DOCTOR WHO" and hope you will continue to watch and enjoy the programme.

Yours sincerely,

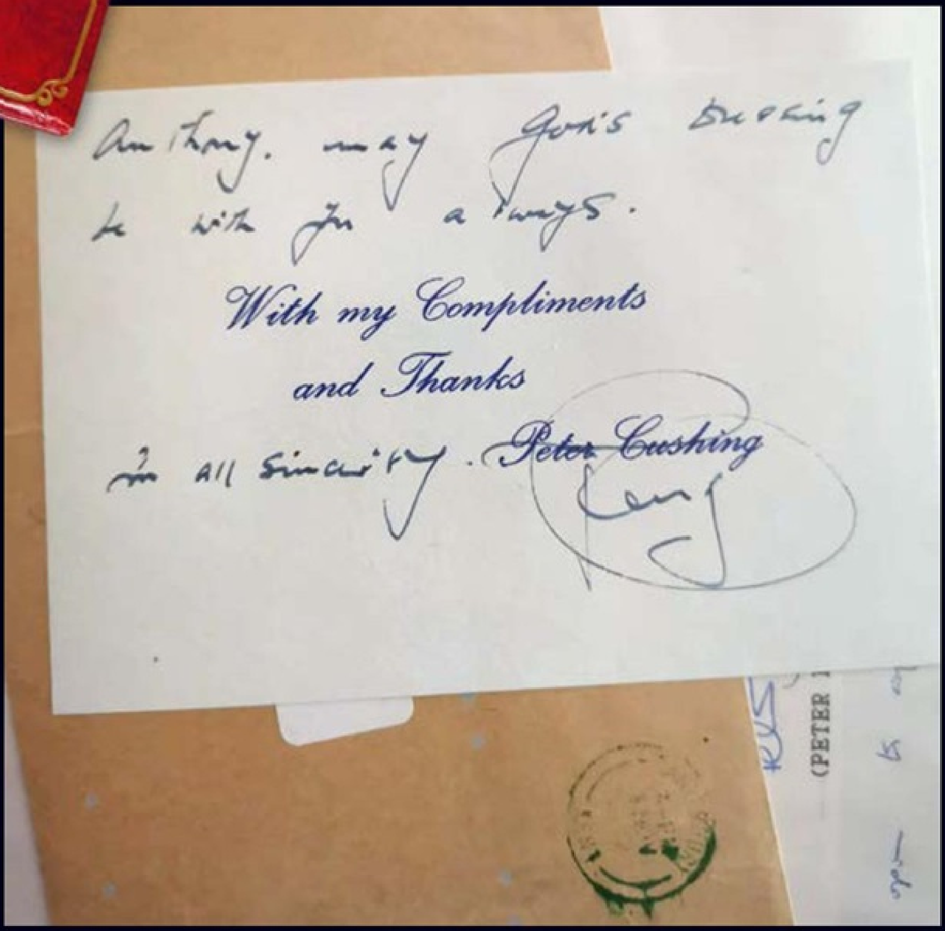
(Secretary to Verity Lambert)
Producer

Opposite page, clockwise from top left: Tom Baker signs books for young fans in the 1970s; Patrick Troughton meets caterers on location for *The Invasion* (1968); a signed photo of Jon Pertwee, taken during the filming of *The Claws of Axos* (1971); Peter Davison signs copies of *Peter Davison's Book of Alien Monsters*, published in 1982; a Polaroid signed by Colin Baker for Jamie Lenman on the set of *Dimensions in Time* in 1993; Peter Capaldi in Cardiff for the premiere of *Deep Breath* (2014); Carole Ann Ford signs copies of *The Dalek Book* at a London department store in 1964; Nicholas Courtney signs an autograph during location filming for *The Dæmons* (1971).

Above: A BBC postcard showing a scene from *The Sun Makers* (1978), signed by Tom Baker.

Far left: Signed BBC postcards of Jacqueline Hill and William Russell, who played Barbara and Ian in *Doctor Who* from 1963-65.

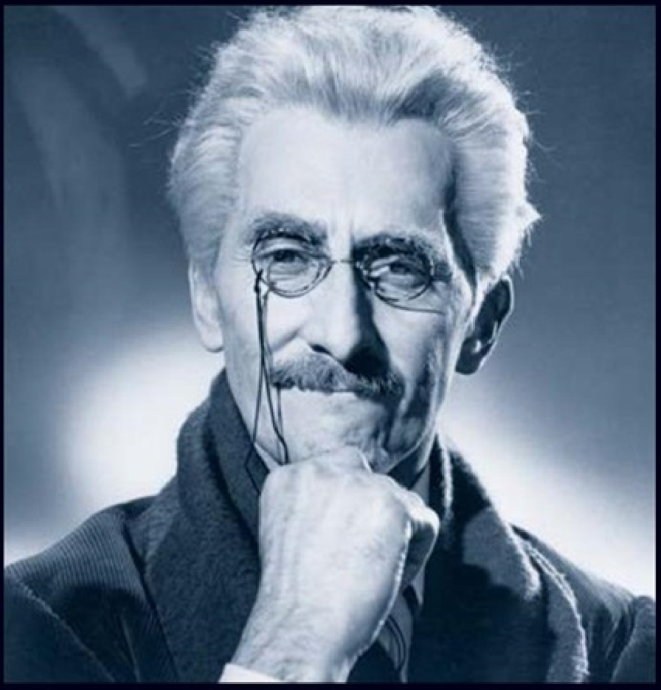
Left: A 1964 letter from the *Doctor Who* production office to one of the show's earliest fans.



Anthony. may God's blessing be with you always.

With my Compliments and Thanks

In all sincerity. Peter Cushing



Far left: Anthony Berryman's treasured compliments slip from Peter Cushing.
Photo © Anthony Berryman.

Left: Peter Cushing as Dr Who.
Photo © Studiocanal.

Below left: Just some of the autographs inside Robert Dick's copy of *Timeview*.

Below right: Matthew Waterhouse (who played Adric from 1980-82) with Robert and his autographed book.
Photos © Robert Dick.

> **"If you addressed a letter to 'Peter Cushing, Whitstable, Kent' it would get to him."** Anthony Berryman

→ I concentrated on postcard-size images to match the BBC photocards," he says. "I'd been told that Peter Cushing was so famous in Whitstable, where he lived, that if you addressed a letter to 'Peter Cushing, Whitstable, Kent' it would get to him, like Santa. So I wrote a short letter and pasted a photo clipped from **Doctor Who Magazine** onto a card... Off it went with a self-addressed envelope, and a few weeks later I got my rudimentary photocard back, signed, along with a compliment slip."

Compliment slips are often used by businesses and individuals in place of headed notepaper, with the sender's details and a short printed message on one side, as well as space for a few written words.

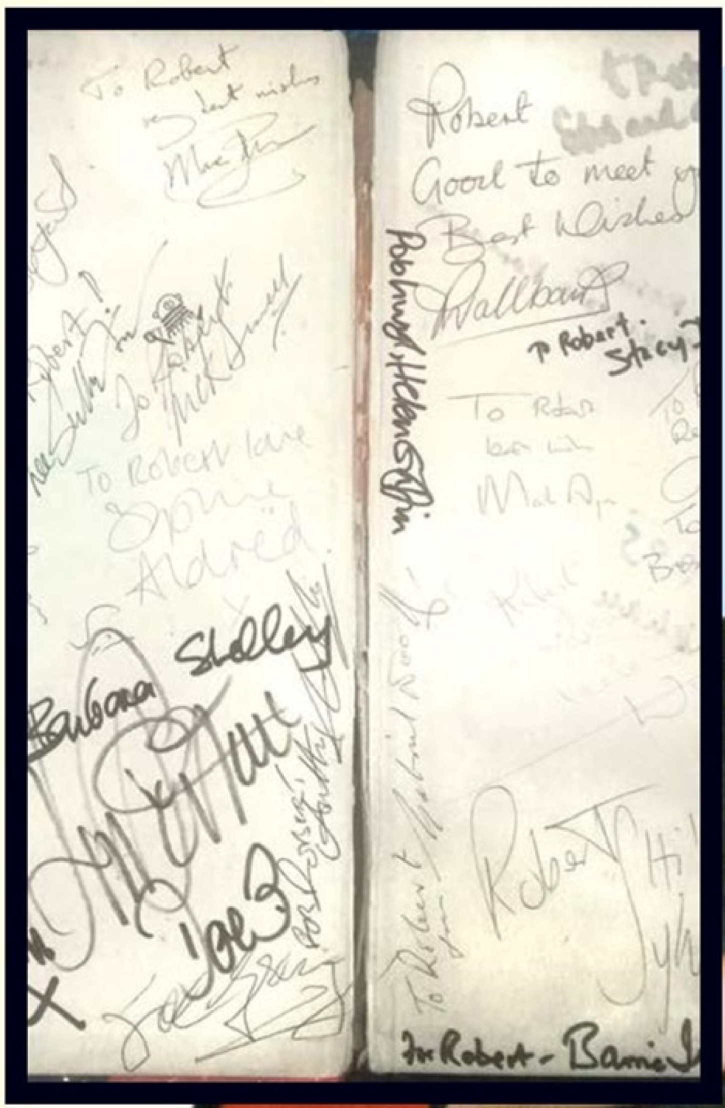
"It was a slip of blue paper that had 'With My Compliments and Thanks, Peter Cushing' printed on it," says Anthony with affection. "And in the most beautiful handwriting: 'Anthony – May God's blessing be with you always, in all sincerity, Peter Cushing.' This lovely little slip means more to me than the signed picture."

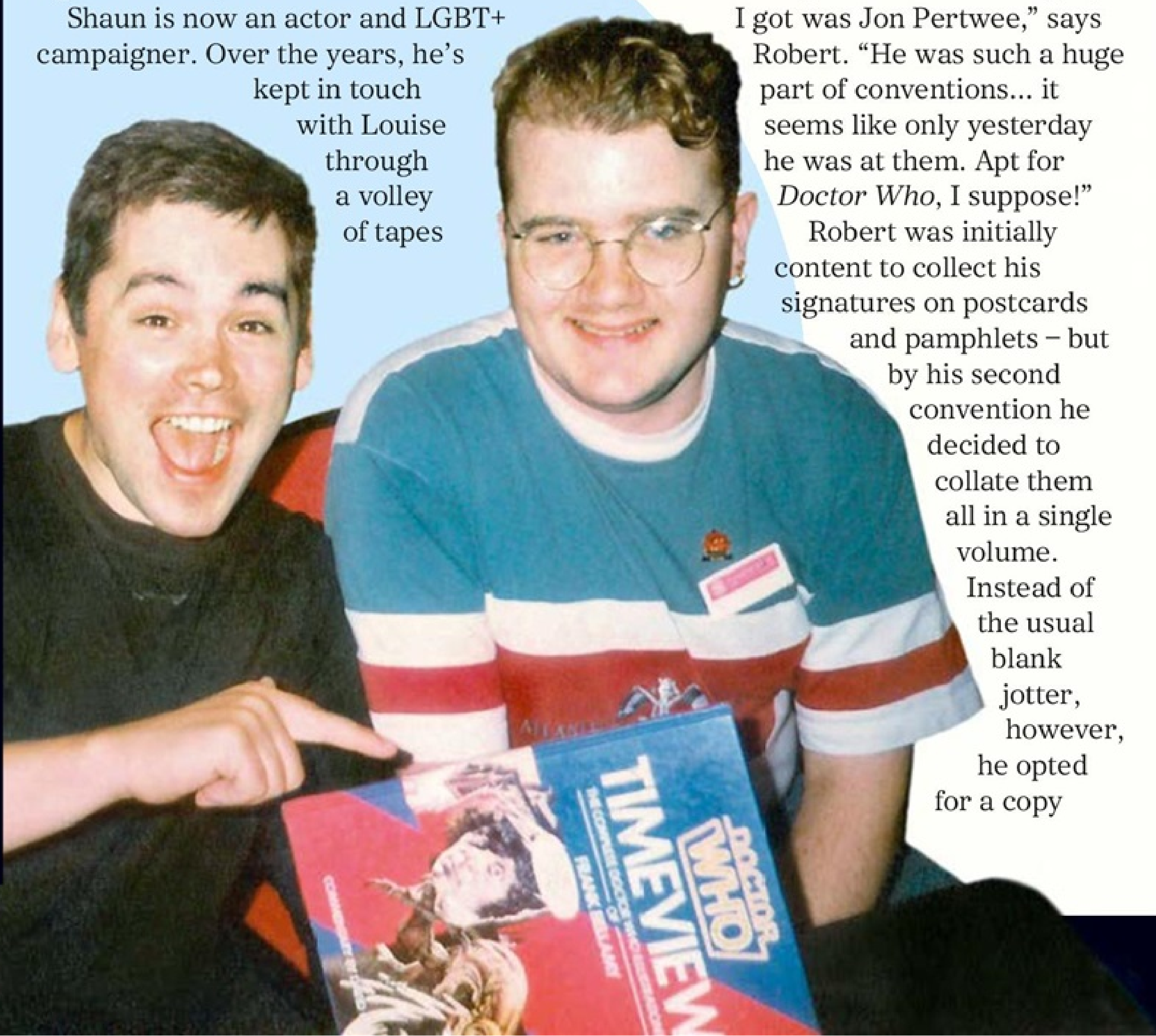
Many fans who began by requesting simple autographs found themselves engaged in a series of long correspondences with the stars of their favourite show. When Louise Jameson was forced to cancel an appearance on BBC1's *Swap Shop* due to a bout of glandular fever, eight-year-old Shaun Dellenty took it upon himself to lift her spirits. "Being something of an amateur radio fan, my dad helped me to make a 'cheer Louise up' half-hour radio show on tape, which we posted with a card," says the grown-up Shaun, grinning. "Several weeks later, I was absolutely delighted to receive a lovely handwritten letter and a photo signed 'Leela (Louise Jameson).'"

Shaun is now an actor and LGBT+ campaigner. Over the years, he's kept in touch with Louise through a volley of tapes and letters, with Louise offering her support to Shaun during a series of trials and triumphs, from his acting debut to his father's illness. Does he differentiate these more personal missives from the signatures in his autograph book? "I see it all as one very precious collection," he says. "A lifetime of happy times, places and people, united in love for a quirky show about a very special police box and its owner."

As fandom continued to grow throughout the ensuing decades, regular conventions and organised signings sprang up all over the country, offering fans a chance to obtain their autographs in person. Robert Dick, a book proofer from London, has been attending these events since the early 1990s. "My first convention was the first Manopticon in 1991 and the first person whose autograph I got was Jon Pertwee," says Robert. "He was such a huge part of conventions... it seems like only yesterday he was at them. Apt for *Doctor Who*, I suppose!"

Robert was initially content to collect his signatures on postcards and pamphlets – but by his second convention he decided to collate them all in a single volume. Instead of the usual blank jotter, however, he opted for a copy


To Robert
Robert Good to meet you Best Wishes
To Robert love Sophie Aldred
Shelley
To Robert
To Robert - Barnes



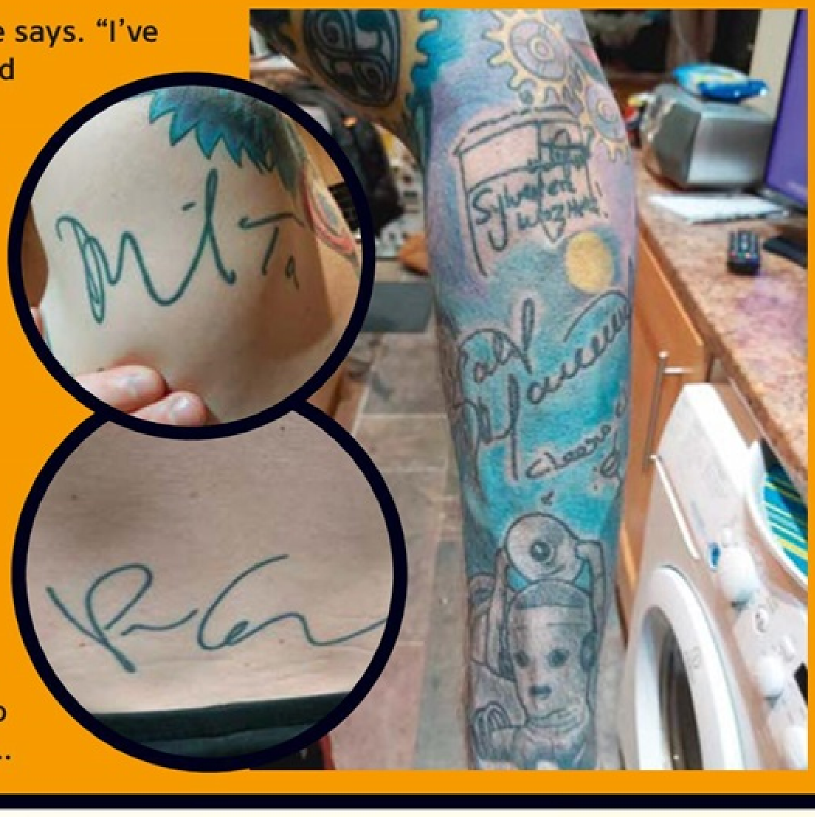
TATT-WHO

Adam Hatton, a hospital worker from Chorley, is one of several people who've chosen to put their autograph collection on their own skin.

"I have Peter Capaldi's autograph on my lower back, Katy Manning's and Sylvester McCoy's on my arm, and David Tennant's on my left latissimus dorsi," he says, pointing to just below his shoulder blade. "I decided to get these signatures tattooed on me as it reminded me of happy times in my life. Since starting to go to these conventions I've gained many friends who I'd never have met if it wasn't for the show."

Keen to avoid smudging, Adam uses signatures he's obtained on clean pieces of paper to trace the shapes onto his body before tattooing, instead of asking for his body to be signed directly and then inking over it. How do his idols react to their immortalisation? "The reactions have always been good," he says. "I've never had a bad reaction from the celebrities involved. I'd love to get one of Peter Capaldi's Cyberman sketches tattooed on me, as that's my favourite villain and I adore Peter's art."

Fingers crossed he doesn't use too much shading...



of *Timeview,* a 1985 book filled with reproductions of Frank Bellamy's *Doctor Who* illustrations for the *Radio Times*. But why choose a book that was already full? "Partly because it looked interesting," says Robert, "but if I'm honest, mostly because it had lots of white space on the pages, and I decided it would last for years and still have room for new autographs."

Thirty years later, Bellamy's bible still has space for a few more names, yet Robert admits he occasionally ties himself in knots over who signs where. "A part of me still balks at the idea of getting a two-page spread on *Frontier in Space* signed by someone who didn't work on that story," he says. "I asked Peter Capaldi to sign the pages for *The Mutants,* as that was the story he always mentioned having an original script for and I was struggling to offer him space elsewhere for such an important person. It's amazing the justifications a mind can make!"

Bringing specific objects for people to sign, such as a video sleeve or a novelisation of a particular story, is a common practice – but it can lead to complications. "Be wary of setting rules for yourself," says Robert. "I collect the CD audiobooks of the Target novels and decided I'd only get them signed by people involved in that specific product – only the author, the reader or the cover artist. So, for example, Richard Franklin [who played Mike Yates] could sign *The Claws of Axos,* since he read it – but not *Planet of the Spiders,* because he was only in the TV cast. That's led to a few unsigned ones."

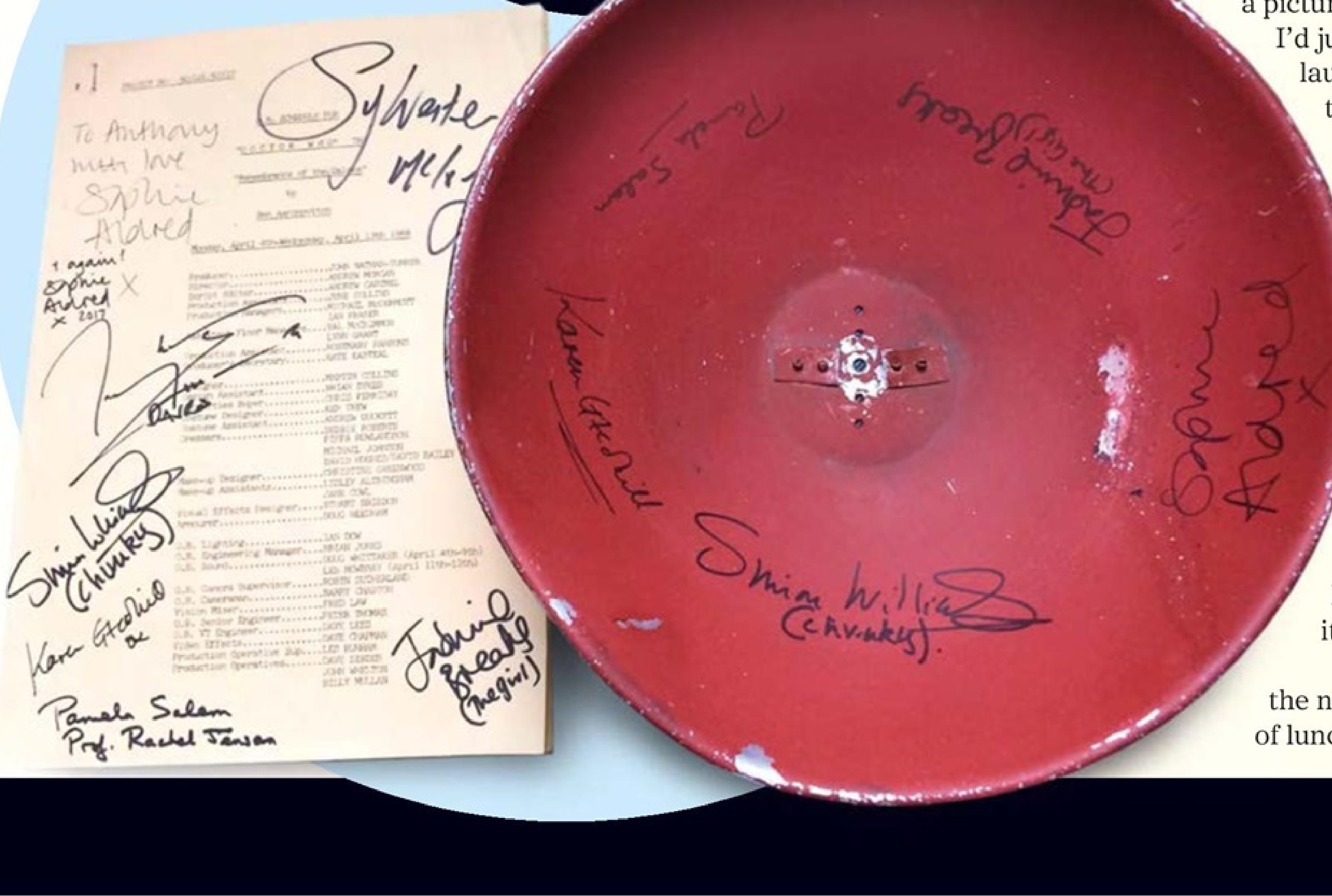
Other folks positively delight in covering all manner of objects with their idols' ink, from shopping carts to body parts. Anthony Berryman even managed to persuade several cast members of 1988's *Remembrance of the Daleks* to sign a screen-used prop from the show. "I've got the van radar dish signed by Sophie Aldred, Simon Williams, Pamela Salem, Karen Gledhill and Jasmine Breaks," beams Anthony, before adding, "I need to add Sylvester McCoy though!"

By 'radar dish', does he mean the big spiky thing on top of the mobile HQ? "Yes, the big spiky thing indeed!" he says, nodding. "I used to go to toy collectors' fairs at weekends, and one of the regulars told me he had something I might be very interested in, which was the aerial, along with a location script and copies of some private set photos. I paid £45 for the lot!"

Of course, presenting an actor with an obscure prop from a 30-year-old production might not always trigger floods of memories, especially when the prop is incomplete. "I had to show Pamela Salem a picture of it as a whole, as she thought I'd just brought a bowl," says Anthony, laughing. "She was totally surprised to see it still exists."

Alas, *Remembrance* star Sophie Aldred doesn't remember signing the bowl, but she's certainly signed some bizarre items over the years. "I was doing a convention somewhere and there was an auction for charity," she recalls. "They ran out of items, so somebody ran into the green room and said 'Do you mind if I take this?', swiped my half-eaten cheese-and-tomato roll out of my hands and then went and auctioned it off. Fifty quid, I think it brought!"

Truly an admirable sacrifice in the name of charity. Yet Sophie's tale of lunch-napping has a twist in its tail. →


To Anthony with love Sophie Aldred

Sylvester McCoy

1 again! Sophie Aldred x 2017

Simon Williams (Chunky)

Karen Gledhill x

Pamela Salem
Prof. Rachel Jensen

Jasmine Breaks (the girl)

Pamela Salem

Jasmine Breaks (the girl)

Karen Gledhill

Simon Williams (C.R.V.nkes)

Sophie Aldred x

Above left inset: Adam Hatton's tattooed signatures of David Tennant and Peter Capaldi.

Above right: Adam's arm features tattooed signatures of Sylvester McCoy and Katy Manning.

Photos © Adam Hatton.

Left inset: Simon Williams, who played Captain Gilmore in *Remembrance of the Daleks* (1988), with Anthony Berryman and his aerial prop from the story.

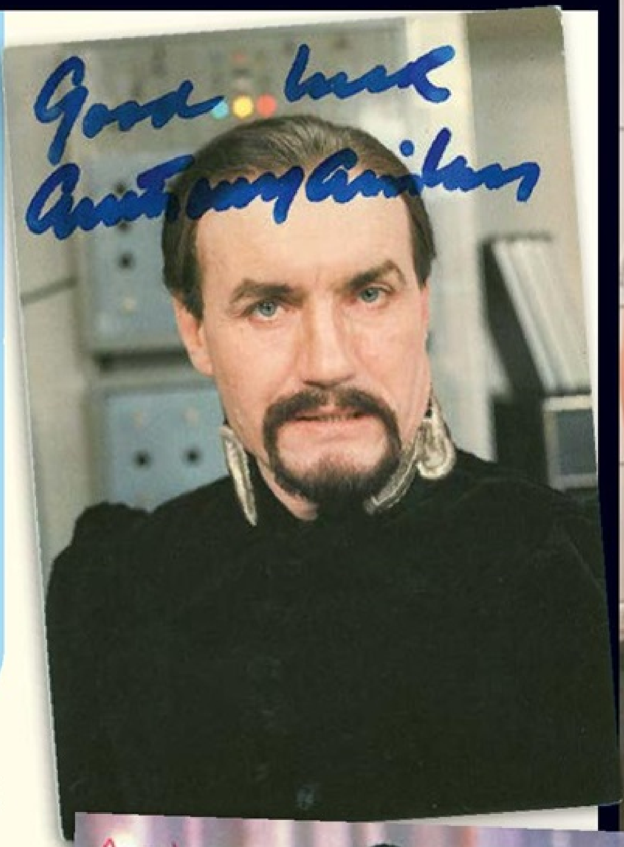
Below: Anthony's autographed script and prop from *Remembrance of the Daleks*.

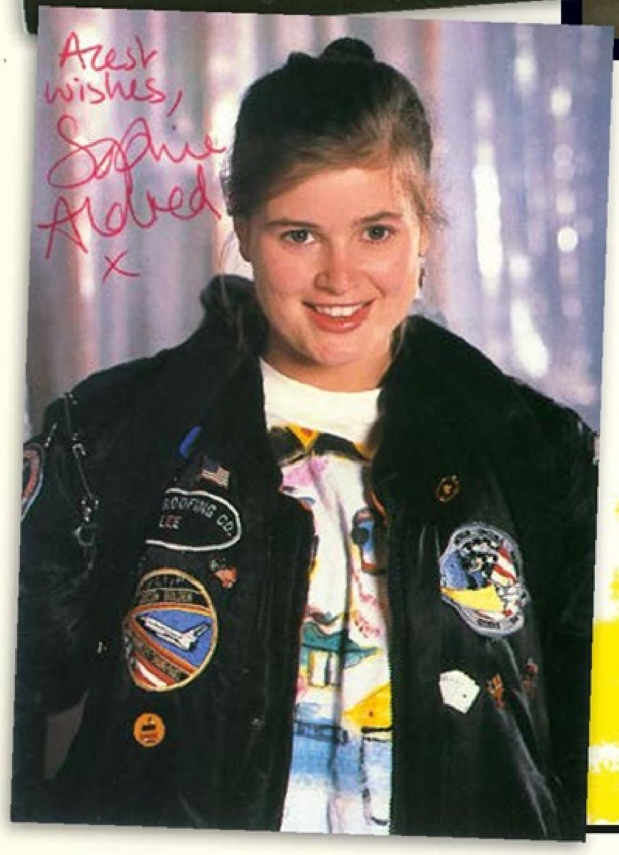
Photos © Anthony Berryman.

Right and below: Signed BBC postcards of Anthony Ainley (as the Master) and Sophie Aldred (as Ace) were sent to fans who wrote to the production office requesting autographs in the 1980s.

Far right: Anthony Berryman with his two sons and Katy Manning. Photo © Anthony Berryman.

Bottom: Jodie Whittaker signs autographs at the 2018 premiere of *The Woman Who Fell to Earth* in Sheffield.





→ "It was a weekend convention, and the next morning this guy came up to me looking a bit sheepish and said, 'I'm really embarrassed to ask you this – but I got a bit drunk last night and a bit hungry, so I ate the roll. Would it be all right if you could give me another autograph?' I felt so sorry for him. I signed it with a gold pen!"

Sophie remembers another occasion when a fan was suspiciously picky. "He was quite forceful about it. He kept saying, 'Just your name, don't go over the edges.' And I thought, 'Yeah thanks, I do know how to sign an autograph. I've been doing it for quite some time!'" The mystery man disappeared with his prize, only to return a few hours later with a huge grin on his face and a new body-mod. "He whipped off his jumper and t-shirt," Sophie recalls, "and he had all this cling-film on his back. He literally used that autograph and got it tattooed there and then!" Does it feel odd to have your name on someone's body forever? "It's their body," Sophie says cheerfully. "They're entitled to do it!"

> **"He literally used that autograph and got it tattooed there and then!"** Sophie Aldred

Whether you intend wearing your autographs under your vest or just keeping them in a book, you may choose to eschew conventions altogether and instead catch up with your favourite actors at their places of work. "When I lived in Edinburgh I'd go and see shows and 'stage-door' people afterwards," says Robert Dick, referring to the practice of waiting round the back of a venue after a performance, in the hope of meeting the stars as they leave. "I'd never stage-door someone without seeing their show," he adds. "To me, it's your side of the deal. You want their scribble on your bits? Then you put your bum on their seats."

Sophie Aldred, no stranger to the stage-door approach, echoes these sentiments of mutual respect. "I think it's amazing that anybody would want my autograph," she says, "and I think it's incredible that people are so supportive that they'll come and see you in a show. So if they wait, sometimes for half an hour or even three-quarters of an hour in the cold by the stage door, then I want to give them some of my time."

Above all, it's important to remember that the celebrity signing the autograph is a real person, and most collectors make every effort to treat their heroes with courtesy and respect. Bayley Berryman, Anthony's son and a keen collector in his own right, points out that "If you're meeting someone in person, always be polite, smile and have something nice to ask them, maybe not even *Doctor Who*-related."

His younger brother Cooper, also a collector, remembers the personal time he shared with Jodie Whittaker at a recent event. "I went in my Thirteenth Doctor costume and she waved at me when she came out to talk," he says proudly. "After it finished, lots of people ran forward for autographs but the event people said she wasn't doing them. She came back out and said she couldn't sign but would have selfies with everyone, starting with 'this little chap', pointing straight at me!"

For many people, magic moments like these are the essence of autograph hunting. "An autograph represents a shared moment in time, a story, an authentic connection, however brief it is, whether it be at a convention, at a stage door or at a signing event," says Shaun Dellenty. "As time moves on and more and more classic *Doctor Who* actors pass, my autograph collection is much more than scribbles on paper. It reminds me of cherished times when I walked arm in arm with Lis Sladen along the Thames Embankment, or sitting backstage with Jon Pertwee and finding out he'd known my dad in the Navy. Happy, heady days." **DWM**

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Hold the Phone

CHRISTOPHER DRING speaks to the people behind a new game that evokes one of *Doctor Who*'s greatest stories.

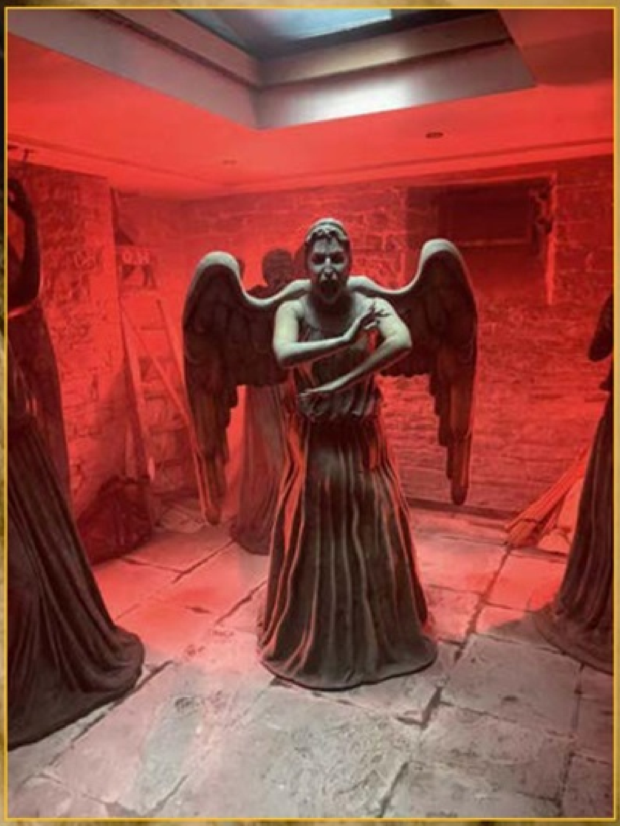
The adventures from video-game developer Maze Theory are all about immersion. The company doesn't just want to make interactive *Doctor Who* stories – it wants to put you *in* the show.

Maze Theory first achieved this aim with *The Edge of Time* (2019), a location-hopping adventure that saw players come face-to-face with the Daleks. It was an enjoyable game, but limited by the need to have VR equipment.

The next interactive story is designed to be just as immersive, but far more accessible. Due on 19 March for Android, Nintendo Switch and iOS devices, *The Lonely Assassins* is a 'found phone' game. The phone belongs to Lawrence 'Larry' Nightingale, the companion to Sally Sparrow in the 2007 *Doctor Who* episode *Blink*. "You see Larry from a different perspective," says Jeremy Ooi, the game designer at co-developer Kaigan Games. "Through the phone, you must connect the dots on what has happened after the events of *Blink*."

In addition to exploring Larry's phone and replying to messages, *The Lonely Assassins* includes voice recordings from characters, puzzles to solve, and even filmed footage.

"*Blink* is many people's favourite episode of *Doctor Who*," says Maze

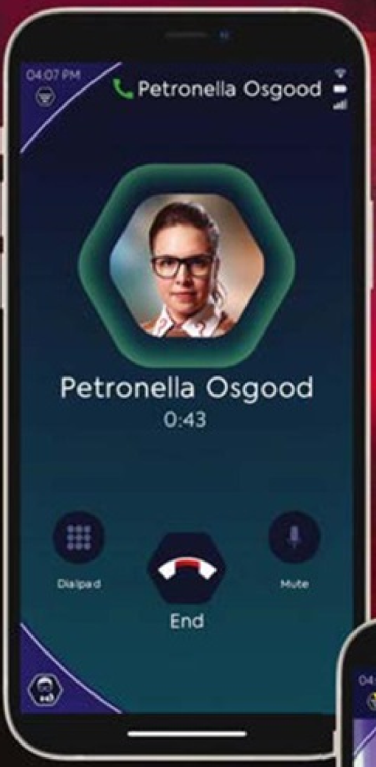


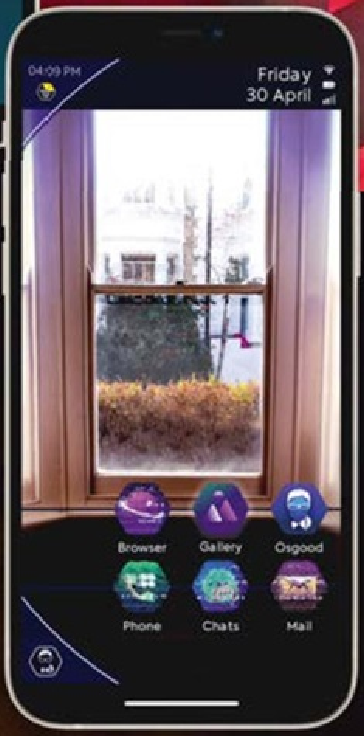
Above from top: Ian Hambleton, the CEO of Maze Theory, and Jeremy Ooi, game designer at Kaigan Games.

Right: A Weeping Angel in *Blink* (2007).

Below right inset: How you might encounter one of the deadly predators in *The Lonely Assassins*.

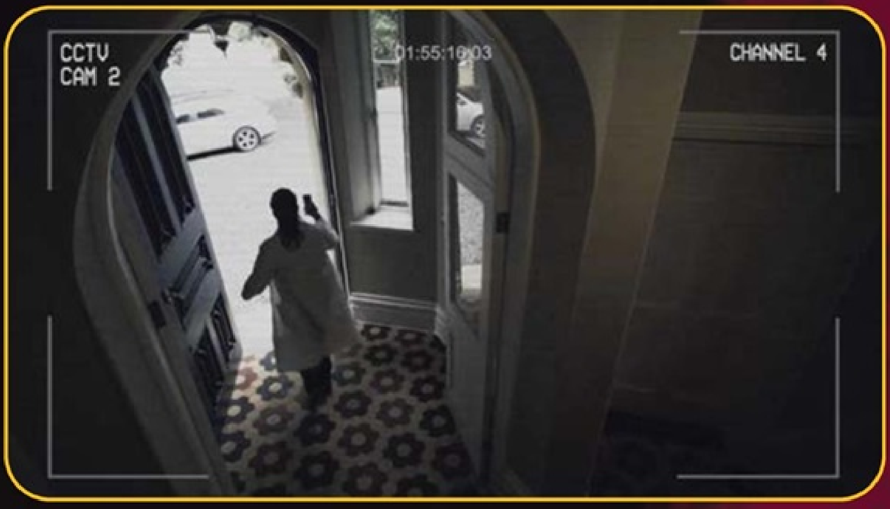
Theory CEO Ian Hambleton. "It felt like revisiting that territory would be really powerful. We filmed on location at the Fields Manor in Newport [seen as the spooky house, Wester Drumlins, in *Blink*], so we've got live footage of characters there. It will feel a lot like a sequel, although we're not trying to be so specific as that."





Finlay Robertson returns as Larry, some 14 years after we last saw him, and he's once again terrorised by the Weeping Angels. The player needs to work out what's happened to him, but help is at hand. Petronella Osgood acts as a guide.

"During lockdown I've been playing quite a lot of mobile games, so I'm a big fan of the medium," says Ingrid Oliver, who first played Osgood in 2013's *The Day of the Doctor*. "I love that it's a found phone game so you can fully imagine yourself into the situation. Also, I really like the idea of using a mixture of graphics and real filmed footage. I think it makes for a much more rounded playing experience."



"THE PLAYER GETS TO FEEL LIKE THEY'RE PART OF THE UNIT TEAM." INGRID OLIVER

Ingrid adds that we can expect plenty of running – and inhaler use – from UNIT's scientific advisor. "She faces the Weeping Angels for the first time, which was very exciting to film because, on a personal level, they're my favourite *Doctor Who* alien. They're genuinely terrifying up close. What's so great is the player interacts with Osgood and helps her in her mission, so the player gets to feel like they're part of the UNIT team."

"There's something quite magical about getting a call from a *Doctor Who* character," adds Ian. "And one thing about that whole 'found phone' genre is that it feels *real*. It looks like a phone, you're getting voice notes, you're getting texts, you're looking at someone's search history... The line between real and not real gets quite close."

Getting Kaigan Games – a leading developer based in South East Asia – to work on the project was a coup for Maze Theory. Kaigan is famous for this type of game, and Jeremy Ooi says the chance to work on *Doctor Who* was an opportunity the company couldn't resist.

"We didn't need much convincing," he says. "And it didn't take a lot of head scratching to work out how to do it. Horror works well with this space, and it's *Doctor Who*, which a lot of people are familiar with. We wanted to get, for want of a better phrase, that 'timey wimey' element to it. That really needed to be there, where something from the past can help with things right now. Plus, the nature of the Angel itself... how does that work? How do we get that 'don't blink' feeling in there? We spent quite a bit of time on that."

Maze Theory is working on another *Doctor Who* game for release on consoles later this year, but the ease with which *The Lonely Assassins* has come together means that they're already hopeful of doing another 'found phone' title. In fact, they have stories ready to go.

"At the start, we went to [writer] Gavin Collinson, and he came up with a number of different pitches," says Ian. "If this game does well we would love to do some of the other ideas. We're talking about it. When you've got a finished game and you know it's good, you start getting excited about potential sequels." **DWM**

Top left: Petronella Osgood (Ingrid Oliver) is on the phone.

Top right: An Angel attacks!

Above: The game allows you to explore Wester Drumlins, the house seen in *Blink*.

Left: Osgood appears in an outfit familiar from *The Day of the Doctor* (2013).

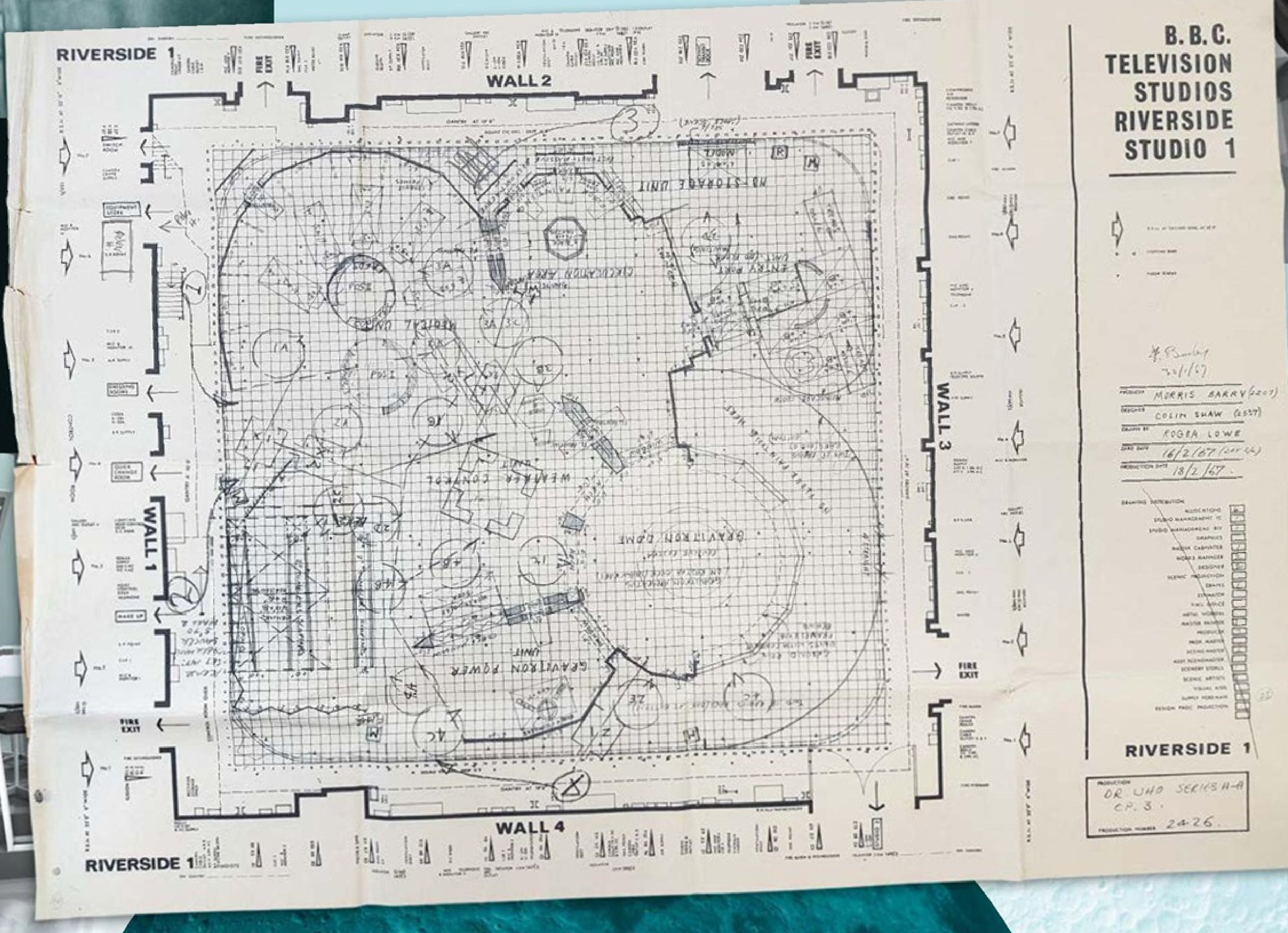
Below: Finlay Robertson as Larry Nightingale in *Blink*. Finlay reprises the role in *The Lonely Assassins*.

MOONBASE 3

SIMON GUERRIER and **RHYS WILLIAMS** examine the studio floorplans from the 1967 story *The Moonbase*, highlighting designer Colin Shaw's ingenious use of space and revealing new details about the two missing episodes. CGI models by **GAVIN RYMILL.**

Did the shape of a room in a particular building dictate the kind of stories told in *Doctor Who*? That intriguing prospect is suggested by studio floorplans for *The Moonbase*, the 1967 story in which the Second Doctor battles Cybermen on the Moon.

These plans were thought lost, but in November 2020 researcher Richard Bignell informed **Doctor Who Magazine** that they'd been found at the BBC's Written Archive Centre. Drawn by design assistant Roger Lowe for designer Colin Shaw, they detail the exact position of sets, cameras and microphone booms for the recording of each episode, revealing an ingenious use of space based on a new approach to storytelling in *Doctor Who*; an approach that quickly became a defining feature of the series. This is especially evident in Episode 3 – one of the 97 missing episodes of *Doctor Who* – and the clever way Shaw realised the interior of a Cyberman spaceship.


RIVERSIDE 1
WALL 2
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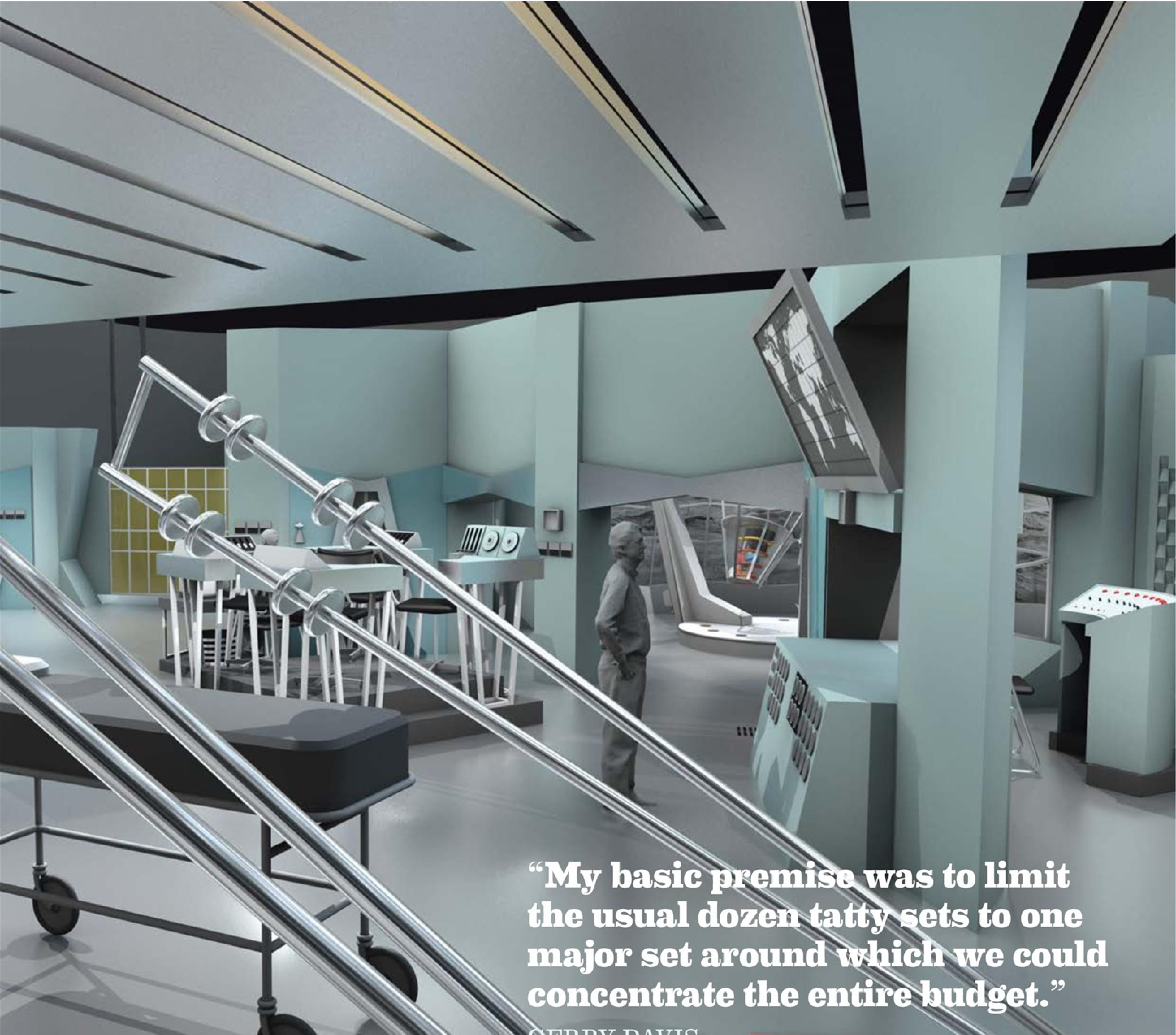
ENTRY PORT
WALL 1
WALL 3
WEATHER CONTROL
GRAVITRON DOME
GRAVITRON POWER UNIT
FIRE EXIT
MORRIS BARRY
COLIN SHAW
ROGER LOWE
16/2/67
18/2/67
RIVERSIDE 1
DR WHO SERIES H-4
EP. 3
2426
WALL 4
RIVERSIDE 1

Above: Hobson (Patrick Barr), Ben (Michael Craze) and Nils (Michael Wolf) in the Weather Control Station, in Episode 1 of *The Moonbase* (1967).

Right: The studio floorplan for Episode 3 of *The Moonbase*.

Below: A CGI model of the Weather Control Station in Episode 3.



> **“My basic premise was to limit the usual dozen tatty sets to one major set around which we could concentrate the entire budget.”**
>
> GERRY DAVIS

The ingenuity started with story editor Gerry Davis. “My basic premise in that era of minuscule budgets,” he recalled in the 1988 book *Cybermen*, “was to limit the usual dozen tatty sets to one major set around which we could concentrate the entire budget.” He introduced this approach in *The Tenth Planet* (1966), co-written with Kit Pedler and ‘concentrated’ in the tracking room of an Antarctic ground station. The story introduced new villains, the Cybermen; in *The Moonbase*, they were the first monster since the Daleks to get a second outing. That it was a sequel may explain why Davis once again focused events on one set.

The Moonbase also shows Davis’ and producer Innes Lloyd’s efforts to make *Doctor Who* relevant and contemporary. “It has the appeal of being fairly topical, as far as lunar exploration is concerned,” Lloyd informed the BBC’s promotion unit on 27 January 1967, a week ahead of the first episode being recorded. It couldn’t have been *more* topical. By awful coincidence, the same day Lloyd wrote his memo the crew of the real Apollo 1 died in a fire. Otherwise, this first crewed mission in the program that ultimately landed people on the Moon would have launched on 21 February – between the broadcast of Episodes 3 and 4 of *The Moonbase*. The story aimed, however, to be even more relevant to viewers in the UK: the Moonbase crew are all from Europe (not the US or USSR, as per the contemporary space race) and are working on a particularly British obsession: the weather.

The Weather Control Station, dominated by the huge Gravitron (or “gravity controller”, as Davis elucidated in his 1974 novelisation *Doctor Who and the Cybermen*), is central to the plot. It drives the TARDIS off-course, thus involving the Doctor in the story.

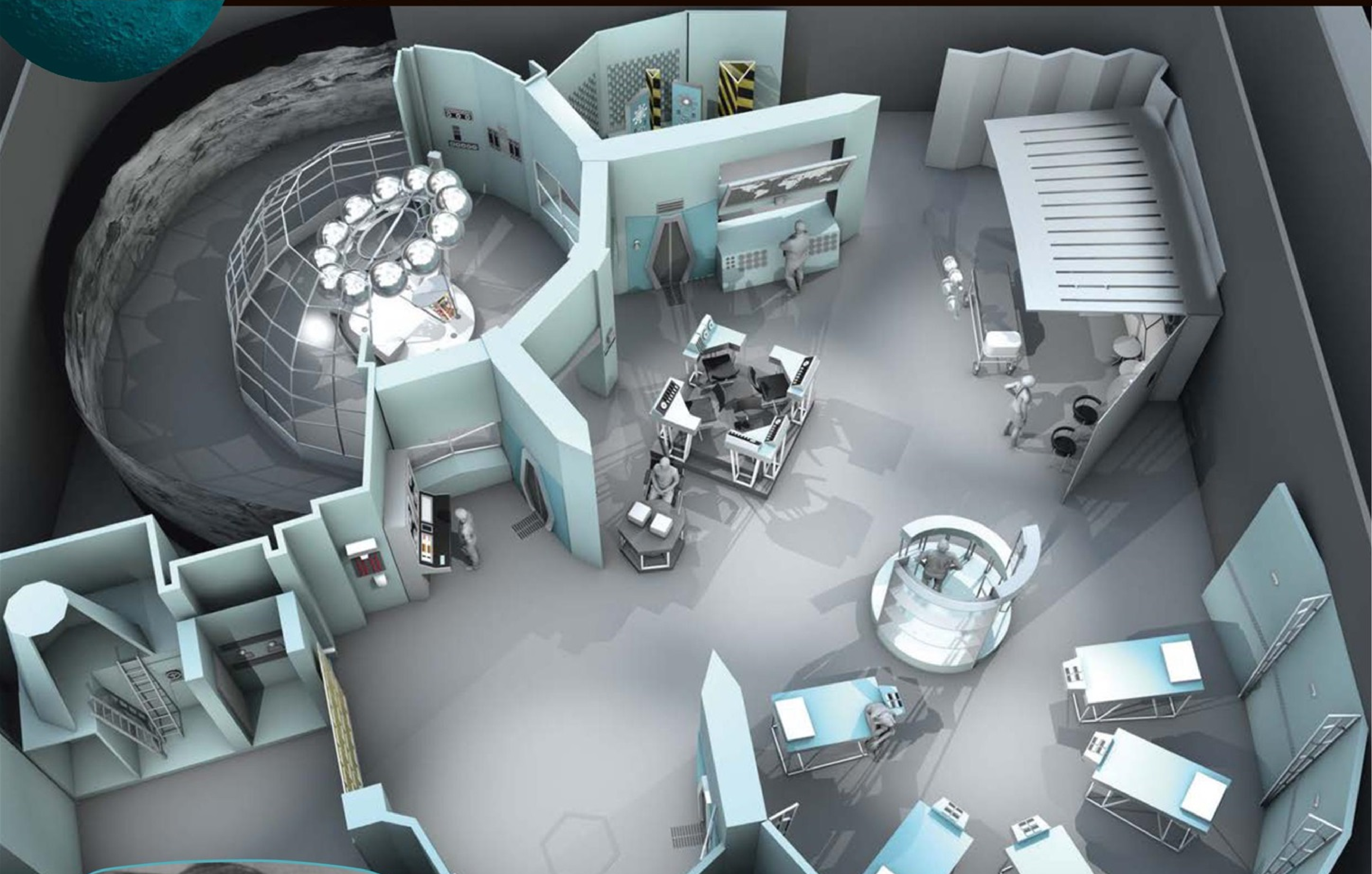
→

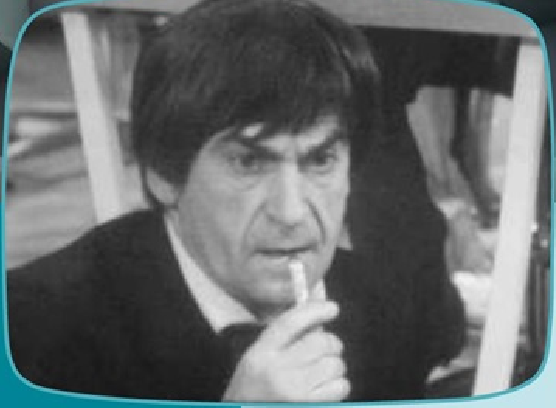
TIME
THE WEEKLY NEWSMAGAZINE
ASTRONAUTS GRISSOM, WHITE & CHAFFEE

Above: A CGI model of the Weather Control Station in Episode 3, as seen from the viewpoint of the Cybermen’s spaceship.

Far left insets: *Doctor Who*’s story editor Gerry Davis (above) and producer Innes Lloyd.

Left: This 1967 issue of *Time* magazine featured the three Apollo 1 astronauts who tragically lost their lives.

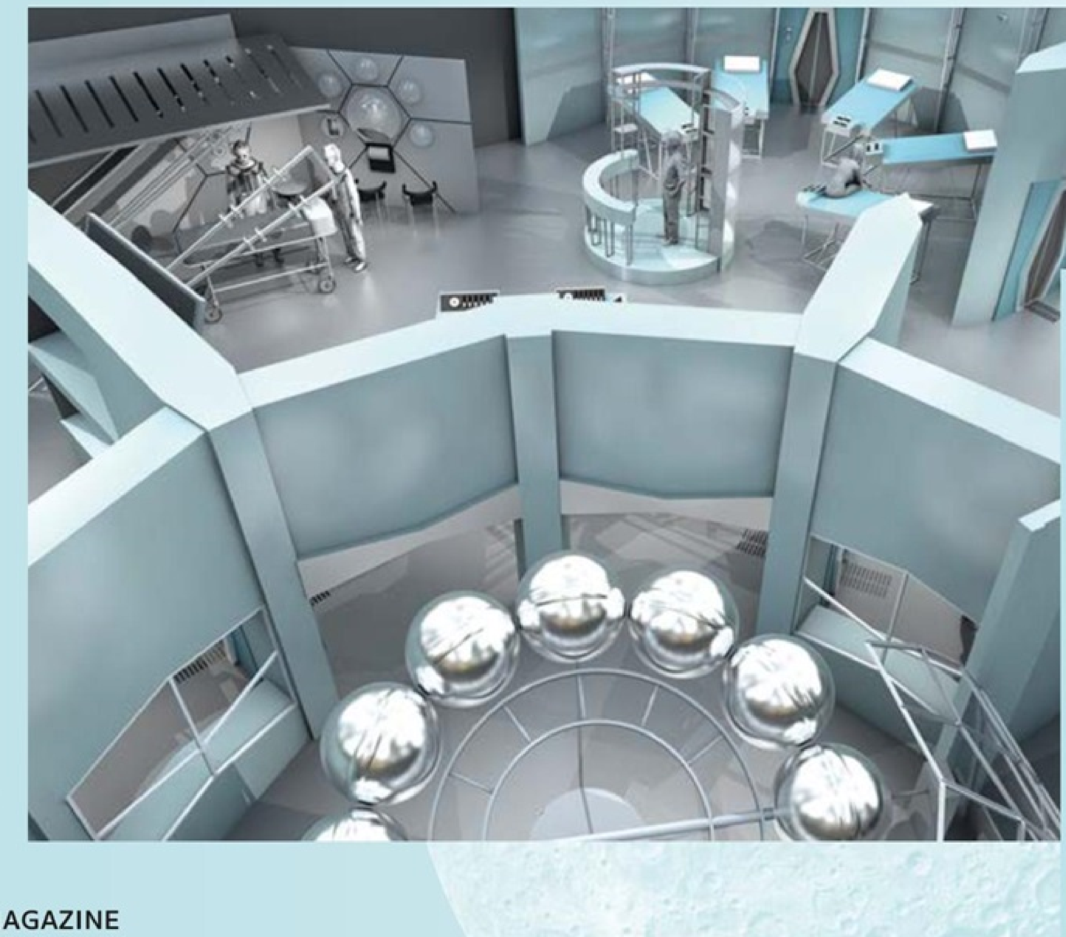




→ The Cybermen want to control the Gravitron, so it's the reason they invade. Their attack causes catastrophic weather on Earth and the Doctor uses the Gravitron to thwart the invasion, thus winding things up.

Unsurprisingly, the Weather Control Station set dominates the studio floorplan of each episode. The scripts specify "Weather Control", the "Dome" (containing the Gravitron) and the "Gravitron Control Unit", but they're all parts of the same set. Even so, it's not huge. In Episode 3, the Doctor hides while observing the Cybermen at work. Stage directions in the script say he "mutters to himself", deducing their motives. But in so limited a space, these words would be overheard by his enemies – so, as broadcast, we hear his deductions as inner thoughts, with pre-recorded dialogue played into the studio recording by a grams operator.

Around this major set, Colin Shaw then had to fit everything else: the medical unit and "circulation area" outside it, the "Moonport" corridor with a door to the surface, the store room, the interiors of the TARDIS and Cyber spaceship, and lunar exterior. Obviously,

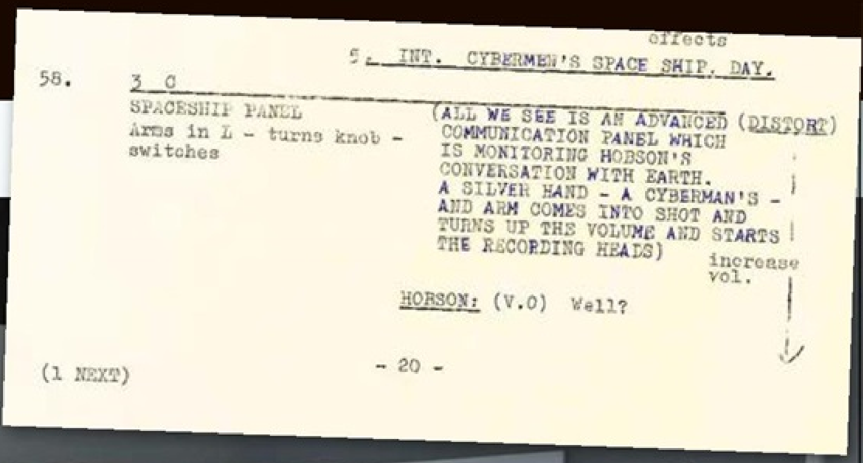


Top: An aerial view of the entire set for Episode 3.

Above: The Doctor (Patrick Troughton) considers his next move.

Right: Another view of the Episode 3 set, showing the Gravitron at the bottom of the CGI model, with the Cybermen's spaceship interior top left and the Medical Unit top right.

Far right: The Gravitron prop dominates the studio space.



effects

58. 3 C 5. INT. CYBERMEN'S SPACE SHIP. DAY.

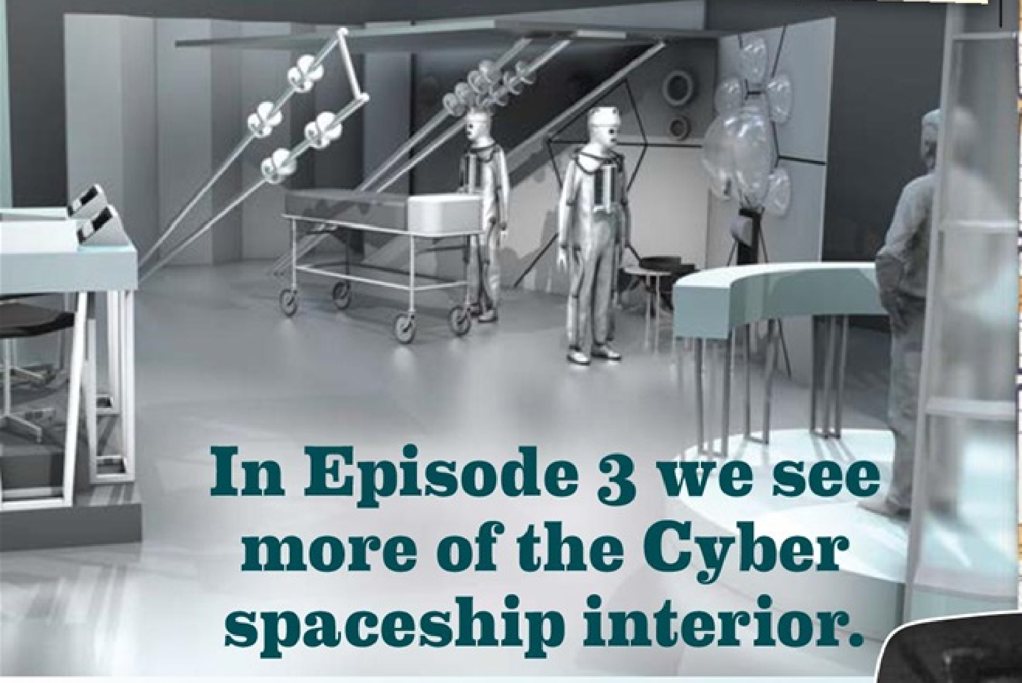
SPACESHIP PANEL
Arms in L - turns knob -
switches

(ALL WE SEE IS AN ADVANCED (DISTORT)
COMMUNICATION PANEL WHICH
IS MONITORING HOBSON'S
CONVERSATION WITH EARTH.
A SILVER HAND - A CYBERMAN'S -
AND ARM COMES INTO SHOT AND
TURNS UP THE VOLUME AND STARTS
THE RECORDING HEADS)

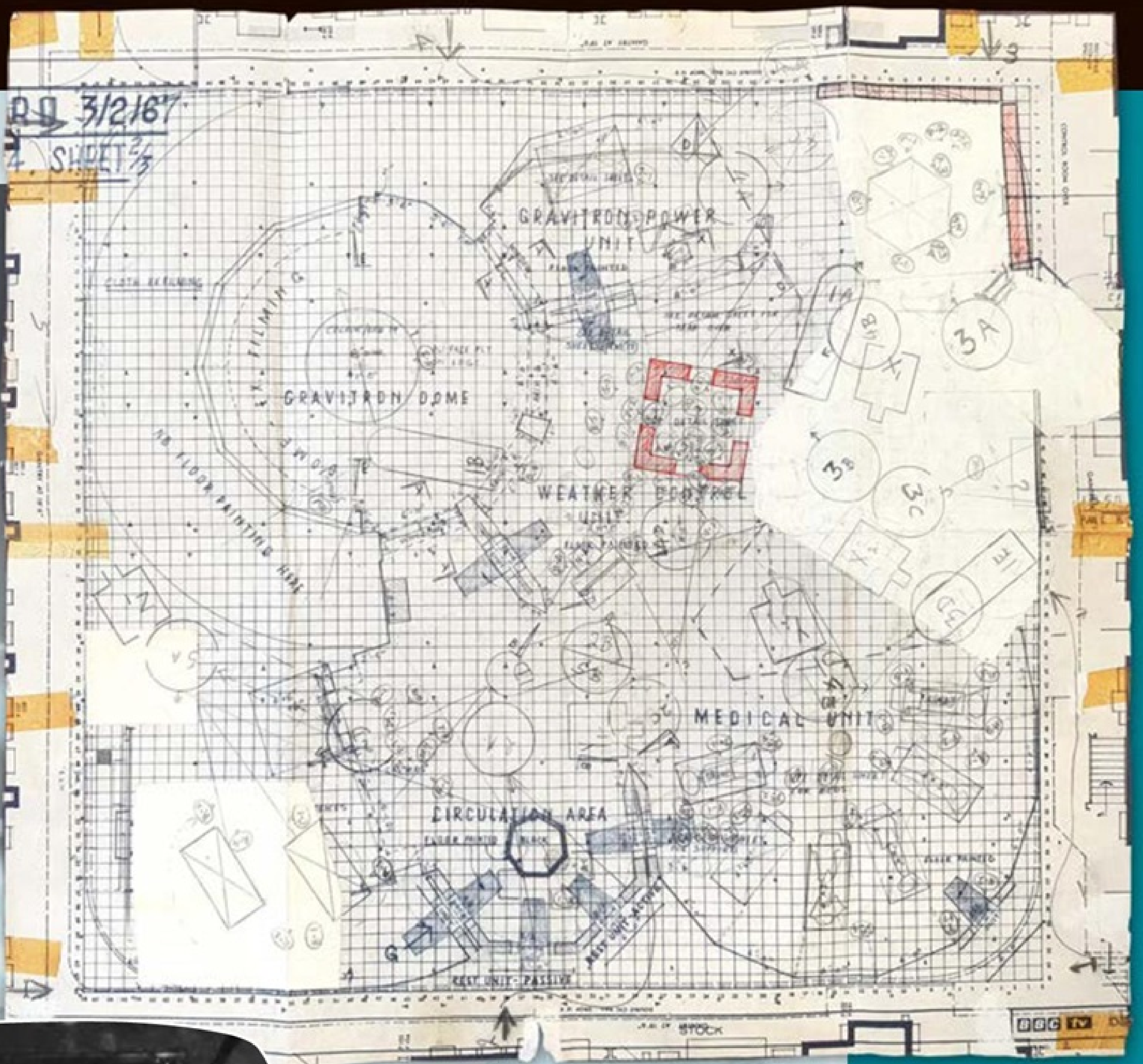
increase
vol.

HORSON: (V.O) Well?

(1 NEXT) - 20 -



In Episode 3 we see more of the Cyber spaceship interior.



each episode only had to accommodate the sets used that week; the TARDIS interior wasn't needed in Episodes 2 and 3, and the interior of the Cyber spaceship isn't seen in Episode 2. But the latter varied considerably depending on the needs of the script, as Shaw maximised space.

Our first sight of the spaceship interior comes in Episode 1. "All we see," say the stage directions, "is an advanced communication panel." The floorplan shows a small oval labelled "Tarn" (the named Cyberman) in front of a panel just 1.5 metres wide, with sight lines from Camera 3 to show this filling the frame. This is all drawn on plain paper glued over the template grid, suggesting amendments to an original design, while a question mark suggests that specifics of this set were still to be decided.

Off-air photographs known as telesnaps show a control panel with three prominent levers set into a wall between a hexagonal motif that continues out of shot – suggesting a larger wall. That central control panel came from stock: it had previously been used by a character called Maitland in the 1964 story *The Sensorites* and was part of the spaceship control in *The Tenth Planet*.

In Episode 3 we see more of the Cyber spaceship interior. "Three of the Earth men who have been kidnapped are lying on bare operating theatre like tables. Several Cybermen are present... attaching clips to the heads of the men." The floorplan devotes a much larger space to this set, which, as telesnaps show, incorporated and expanded on the section of wall with the three-levered control panel. Like →

Top left: An extract from the script of Episode 1, including the description of the "advanced communications panel" in the Cybermen's spaceship.

Above left: A CGI model of the interior of the Cybermen's spaceship in Episode 3.

Above right: The amended studio floorplan for Episode 1.

Above inset: The communications panel as it appeared in Episode 1.

SHAW CRAFT

In 1991, **DWM** reported that designer Colin Shaw had died, with his friend and colleague John Ainsworth sharing what Colin had told him about the one *Doctor Who* story he designed.

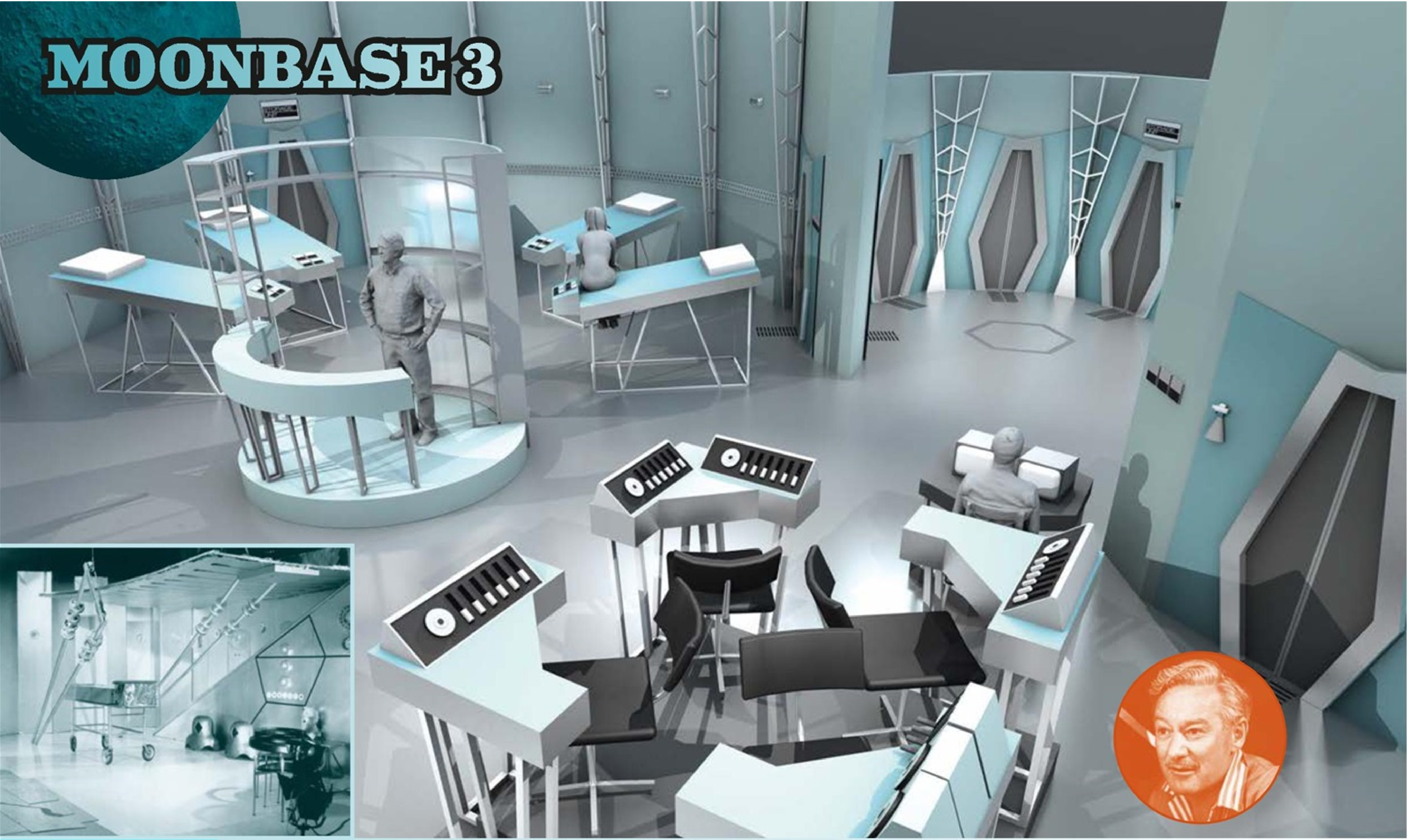
"From 1984 to 1992 I worked in the set design department at the BBC," John tells us today. "We had about 150 set designers, loads of whom had worked on *Doctor Who*. Being a fan, I chatted to them. I think I provided Colin with a bootleg VHS of the two surviving episodes of *The Moonbase*. By then, he was a very well-respected designer, working on prestigious things like *Tenko*, but while some other designers might have been rather grand about *Doctor Who*, he was always full of enthusiasm and charm. He was an old-school gentleman with a little moustache, like a retired colonel, and though he didn't wear a suit he was always smart and precise."

John remembers Colin saying of *The Moonbase* that time and money were very limited, and also "that when Apollo 11 went to the Moon in 1969, there was lots of speculation about what the Moon's surface was made of. Colin said, 'I already knew that it was Fuller's earth and sawdust – as that's what we'd used two years before!' He said that there were some late nights on the story, and that one night he slept in his office on one of the mattresses from his medical unit set, which he brought up from the studio. If he'd designed everything for Riverside and then had to squeeze it into Lime Grove, they could well have had a very long night!

"He was a lovely man. I really liked him."

Left: Polly (Anneke Wills), Jamie (Frazer Hines) and the Doctor arrive on the Moon in Episode 1.

Above inset: John Ainsworth, who worked with *The Moonbase* designer Colin Shaw in the 1980s.



Top: A CGI model of the Episode 3 sets showing the Medical Centre top left and the Weather Control area bottom right.

Above left inset: The set for the interior of the Cyber spaceship.

Above right inset: Director Morris Barry.

Below: The studio floorplan for Episode 4.

→ the telesnaps, two photographs of the set show more recycled props: round stools with a curving base first seen in *The Sensorites* and then many subsequent stories, helmets with a diamond-shaped visor seen in the *Out of the Unknown* episode *Time in Advance* (1965), and a wheeled trolley of the same kind seen in the 1966 *Doctor Who* story *The Savages*.

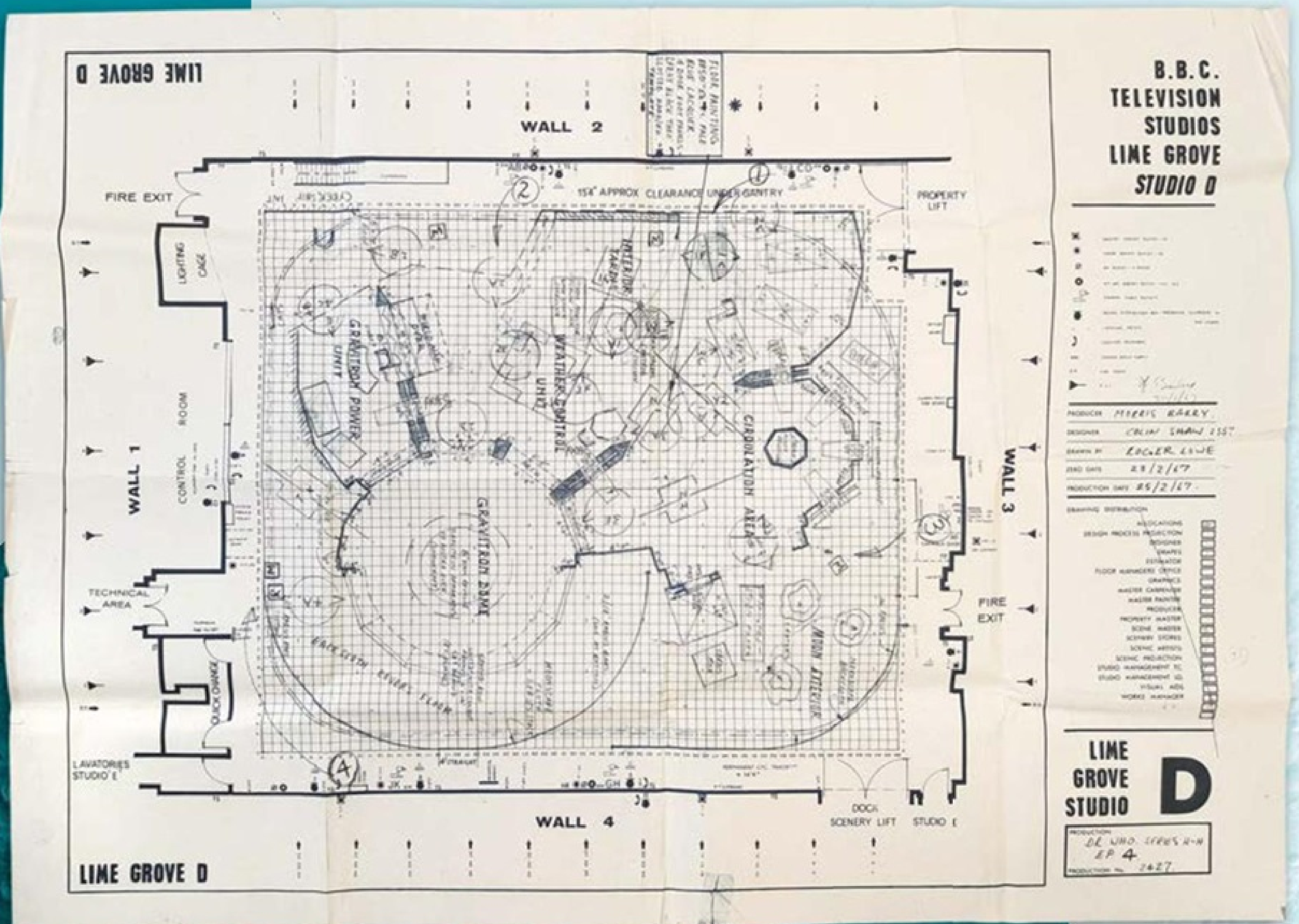
Photographs of the sets show more recycled props.

In the surviving Episode 4, the interior of the Cyber spaceship is again a narrow section of wall, with a pattern of light projected across it suggesting greater depth and complexity. The floorplan for the episode shows this set tucked into the top left-hand corner of the studio, in a niche left by the curving set of the Gravitron dome. Again, it's an efficient use of space – and had to be.

Episodes 1 to 3 were recorded in Studio 1 of Riverside Studios, which had 404 square metres of usable floor space. Episode 4, however, was recorded at what would be *Doctor Who*'s new home, Studio D at Lime Grove, with just 340 square metres of space. It wasn't only smaller but technically inferior. On 15 February, ten days ahead of recording, producer Innes Lloyd complained that the lack of "fast-rewind telecine" facilities would be a "serious debilitating factor". Then, after recording, director Morris Barry had to edit the episode to eliminate 'talkback' – the voices of production crew working on the programme. In the past, audible talkback had led to episodes being remounted from scratch, but *The Moonbase* was recorded just a week ahead of broadcast so there wasn't time.

It's been suggested that the production team didn't learn they were being downsized until after the recording of Episode 2 – that is, they were given less than two weeks' notice. Yet the floorplan for Episode 4, clearly designed for the smaller Lime Grove, bears a handwritten date of 31 January, which seems to indicate its receipt and approval by the set department almost a month in advance of recording. So it's not that *Doctor Who* was rewarded for clever, economic use of space by being moved to smaller facilities. Instead, smaller facilities meant the series had to repeat this 'one major set' kind of story.

For the next two years, *Doctor Who* was dominated by the kind of adventure that fans have since dubbed the 'base under siege'. These continued until 1969, when a new strategy was found to tell expansive stories on a limited budget – by setting them on contemporary Earth... **DWM**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B.B.C. TELEVISION STUDIOS LIME GROVE STUDIO D
WALL 2
FIRE EXIT
15ft APPROX CLEARANCE UNDER GANTRY
PROPERTY LIFT
LIGHTING CAGE
WALL 1
CONTROL ROOM
TECHNICAL AREA
GRAVITRON POWER UNIT
WEATHER CONTROL UNIT
CIRCULATION AREA
GRAVITRON DOME
MOON AIRLOCK
WALL 3
FIRE EXIT
LAVATORIES STUDIO E
WALL 4
DOCK
SCENERY LIFT
STUDIO E
LIME GROVE D
PRODUCER MORRIS BARRY
DESIGNER COLIN SHAW
DRAWN BY ROGER LOWE
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THE
DWM
INTERVIEW

BIG TIME

CHRIS NOTH reprised his role of Jack Robertson in the New Year's Day Special. He tells **EMILY COOK** what he makes of the Doctor's greatest foes and why he's waving the flag for *Doctor Who* in America.

Jack Robertson first appeared in Series 11's *Arachnids in the UK* (2018). "The first experience was very good – those spiders were a lot of fun," recalls Chris Noth, on the phone to **Doctor Who Magazine** from his home in the United States.

"I was always open to coming back. I didn't know if my storyline would be able to continue or if my character would be able to fit in again in any way but they managed to do a very good job of bringing Robertson back."

The return of Robertson in *Revolution of the Daleks* spelled trouble for the Doctor, as the scheming businessman joined forces with some notorious aliens.

"The Daleks are the fabric of the show, right?" says Chris. "They remind me a little bit of when I was a kid watching *Star Trek*. On the face of it you go, 'Well, this is incredibly silly...'" He laughs. "But trying to think symbolically, they're a very cool symbol. Maybe they weren't meant to be taken so literally.

"Within the context of shooting with the Daleks, it was fun having them on set," he adds. "I really enjoyed the different worlds of sets that they created for the Daleks when we were being chased by them. It's just a great romp. But the thing is, when you're acting it you've got to ramp up your seriousness because when you're dealing with them, you need to be fearful of them and you gotta take them seriously otherwise they'll zap ya!"

Of course, Chris' own character is also somewhat notorious.

"Playing a villain in *Doctor Who* is actually a bit of a tightrope," Chris reflects. "There's comedy, but it can't be too broad because there are actually some serious repercussions: you know, people die in this show and there are serious plot lines. But at the same time, it's not a tragedy; there's a bit of a wink and a lot of fun. Some of the TV shows that I've been in in America, they can get a little precious about their drama. I love the fact that it's not precious with *Doctor Who*. Once I'd got a feel of the show, I started to see that there's room to move in comedy here, as long as you don't go too far over the line with the silliness. I hope I didn't go too far over the line. But when I see there's an opening for something that's not too serious, I tend to jump at it because I don't often get the chance."

Chris believes that Jodie Whittaker gets *Doctor Who*'s delicate balance just right. "Jodie's masterful at taking it 100 per cent seriously but also having a bit of fun with it because it's all enjoyable. It's there in the writing and everything else. Jodie is totally committed to where the text takes her both in a comedic and in a more dramatic way.

"I can't tell you how much I admire her," Chris continues. "I know what it's like to have children and to continue your job as an actor. It's hard work. Jodie works very long hours and it's complicated and technical – but she's whip-smart and just a joy. She has such great energy and timing and presence. It could be because I was brought up by a single mother, but I've been very lucky to have been in shows with very strong leading ladies. Whether it's doing *Doctor Who* with Jodie, working with Queen Latifa in *The Equalizer*, *The Good Wife* or *Sex and the City*..."

Chris is perhaps best-known for his role of 'Mr Big' in the US comedy *Sex and the City* (1990-95). "I get sick of the Mr Big stuff," he says, laughing. "I could use more *Doctor Who*. It's such an adventure for me because I've never been on a sci-fi comedic show before."

How familiar with *Doctor Who* was Chris before he was in it? "I knew a little bit more about the world coming back for the second time," he says. "But first time round, I was not familiar with the show at all, I'm sorry to say. I had to really do my homework. Because you guys started in the 60s, right?" Yes, 1963. "Oh my →

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Opposite page: Chris Noth as the unscrupulous businessman Jack Robertson in *Revolution of the Daleks* (2021).

Right: The Doctor (Jodie Whittaker) makes a hasty exit from the TARDIS in *Revolution of the Daleks*.

Far right above: Chris as 'Mr Big', with Sarah Jessica Parker as Carrie Bradshaw, in the 2008 movie *Sex and the City*.

Far right below: Chris as William Bishop and Queen Latifah as Robyn McCall in the 2021 revival of *The Equalizer*.

“I’VE BEEN VERY LUCKY TO HAVE BEEN IN SHOWS WITH VERY STRONG LEADING LADIES.”

CHRIS NOTH

"IT WAS A THRILL FOR ME TO BE PART OF A SHOW WITH SUCH A GREAT HISTORY TO IT."

→ *God*! That's *incredible*! The length of its run must be unprecedented. I think only *Coronation Street* has been on for longer than that. There's no show in America that even equals that. Only certain soap operas and they're gone in America. So it was a thrill for me to be a part of a show that's got such a great history to it.

"Also, I just loved being in Cardiff. It's so different. I brought my family over the first time for the spider episode and we explored. I wish I could have seen a little bit more of Wales. We stayed at that hotel by the water there. My son loved it. He's a fan now. At least… he'd better be!"

What about Chris himself: is he a fan now too? "Oh, *hell* yeah! Count me in. I feel like I'm part of the *Doctor Who* family, so to speak. I love it. I wave the *Doctor Who* flag all the time. There are a lot of *Doctor Who* fans in America, so I think you guys will keep on keeping.

"And watch out," Chris adds. "It's not impossible Robertson could come back to cause more trouble. You never know…" **DWM**

TEAM TARDIS

"Doctor Who has such a great ensemble," says Chris. "And I know it's changing. Some have left and others have stayed…

"I think I got on with everyone. We managed to have a dinner, a bunch of us together, which was nice. But you know, when you're there to work, it's not a social time. It was super easy to work with everyone, though. Mandip, she's delightful. Tosin, he's terrific, very funny guy. And Bradley. He's a pistol, a joker. My connection with Bradley is that he did the British version of *Law & Order* [Chris played NYPD Detective Mike Logan in the US version from 1990-95], which kind of cracked me up. We talked about that a bit."

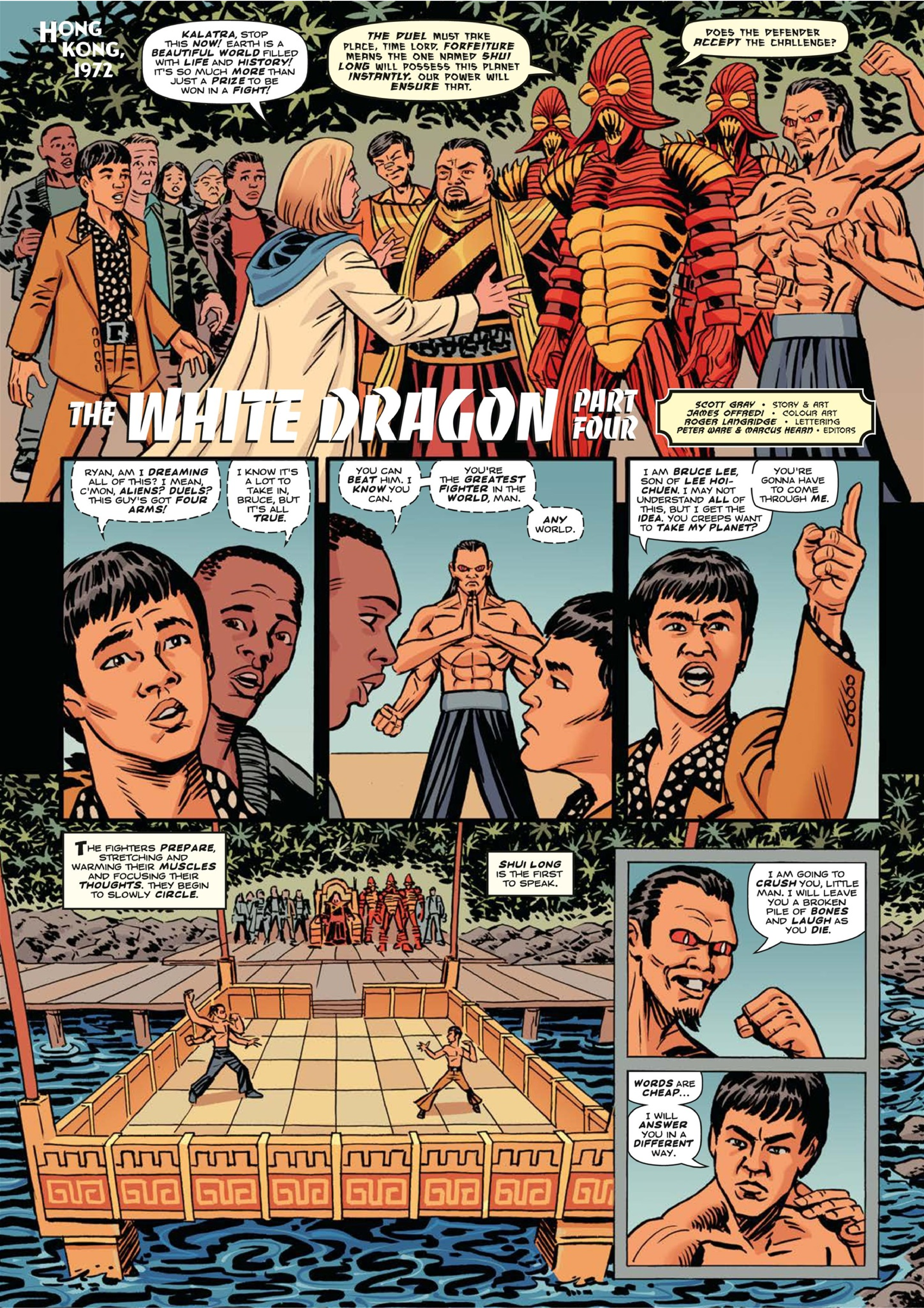
And John Barrowman? "The Captain! He cracked me up too. He's great. Actually I had a drink with him in London after the shoot. He's a character that's so much fun. He's funny without trying to be funny. I enjoyed him enormously. I was only in a couple of scenes with him but they were fun ones. We were running away from the Daleks and all that.

"It was a great group. They're all terrific. I can tell that the show's hard on them – the hours are long, but that's just the way it goes. I wish the cast a great new season!"

Top left: Robertson confronts Graham (Bradley Walsh), Ryan (Tosin Cole) and Yaz (Mandip Gill) in *Revolution of the Daleks*.

Top right: Robertson berates his employee, Leo Rugazzi (Nathan Stewart-Jarrett).

Right: Robertson faces the Daleks aboard their spaceship, alongside Graham, Captain Jack Harkness (John Barrowman) and Ryan.



THE WHITE DRAGON PART FOUR

SCOTT GRAY • STORY & ART
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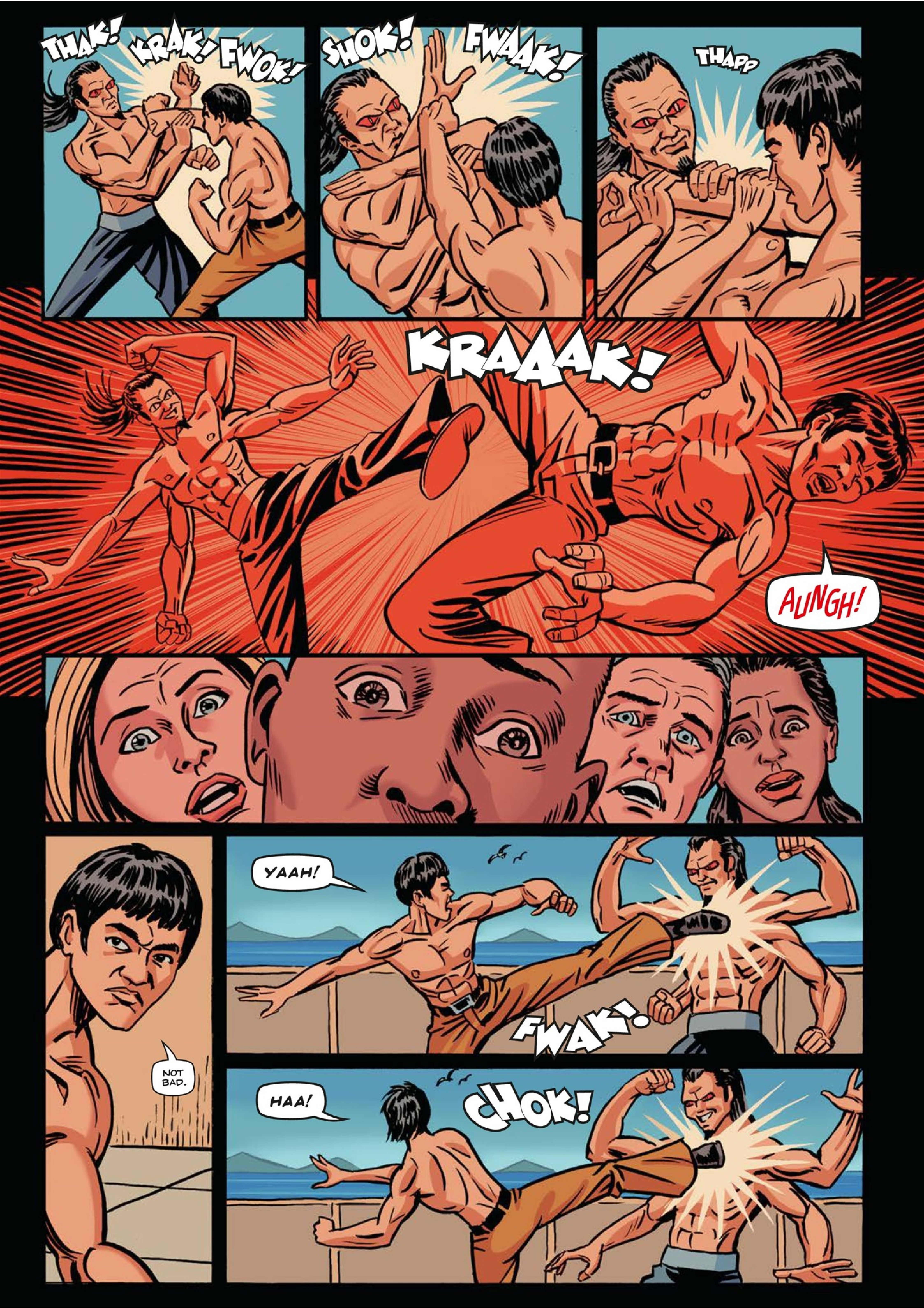
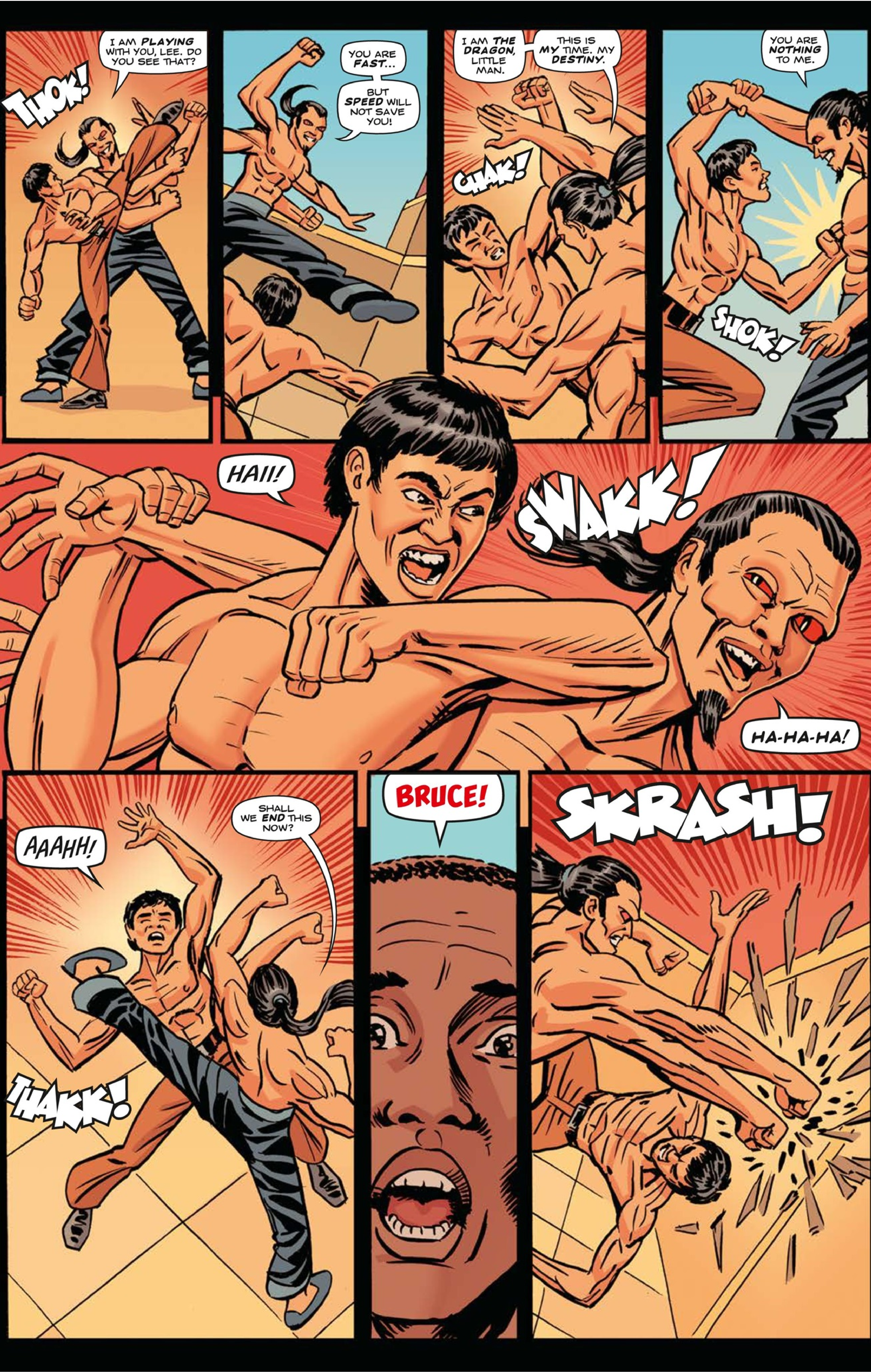
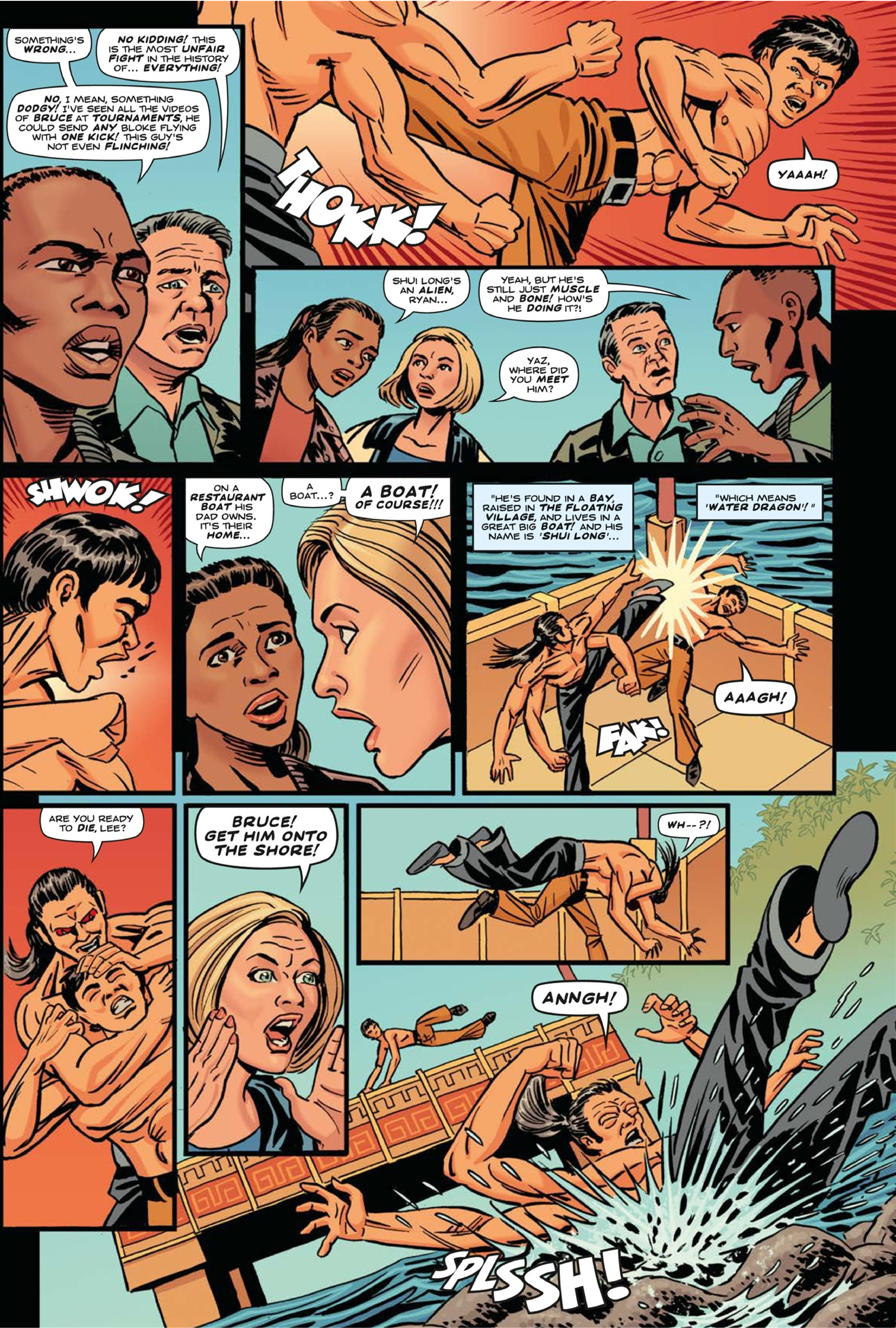
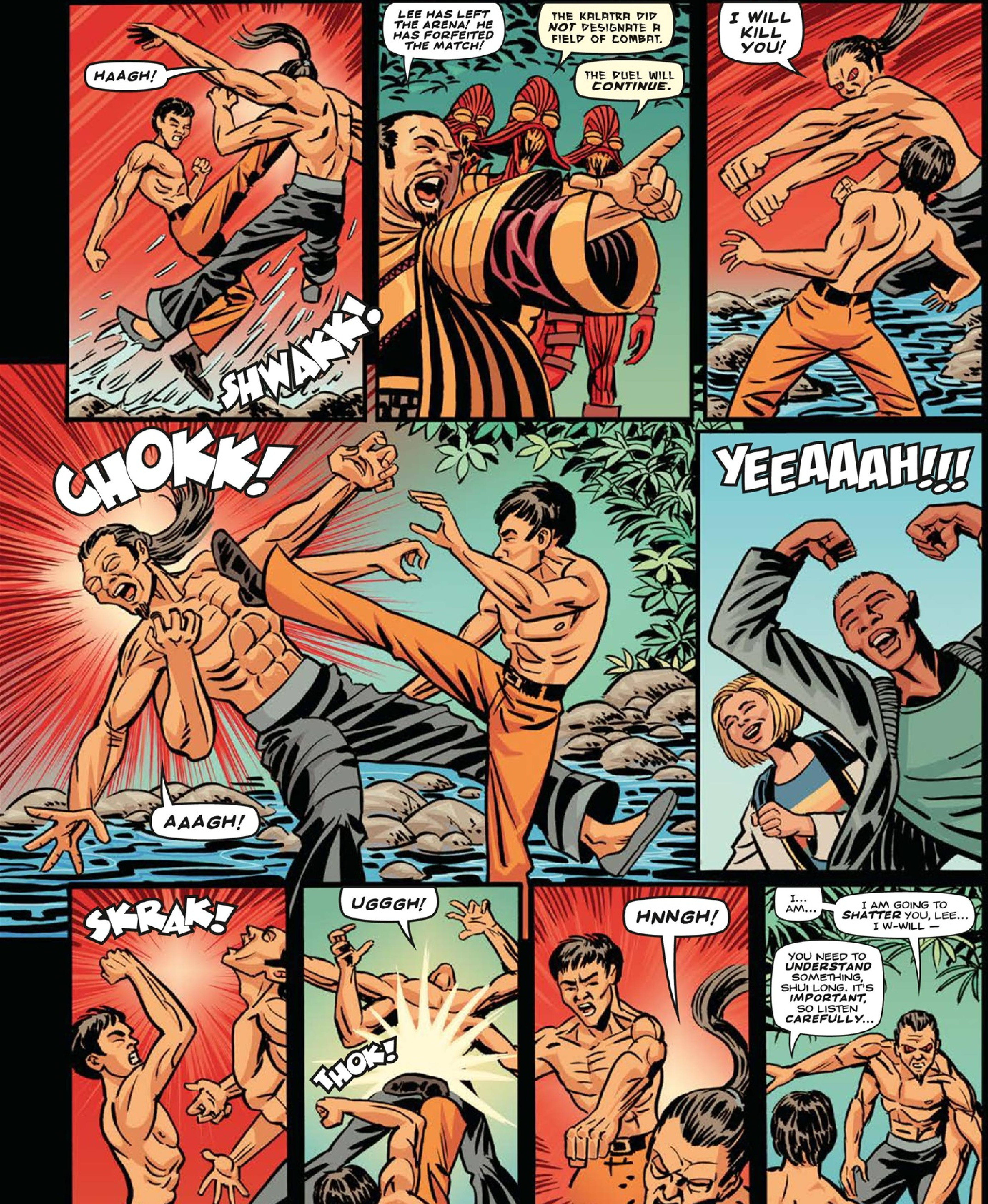
PETER WARE & MARCUS HEARN • EDITORS

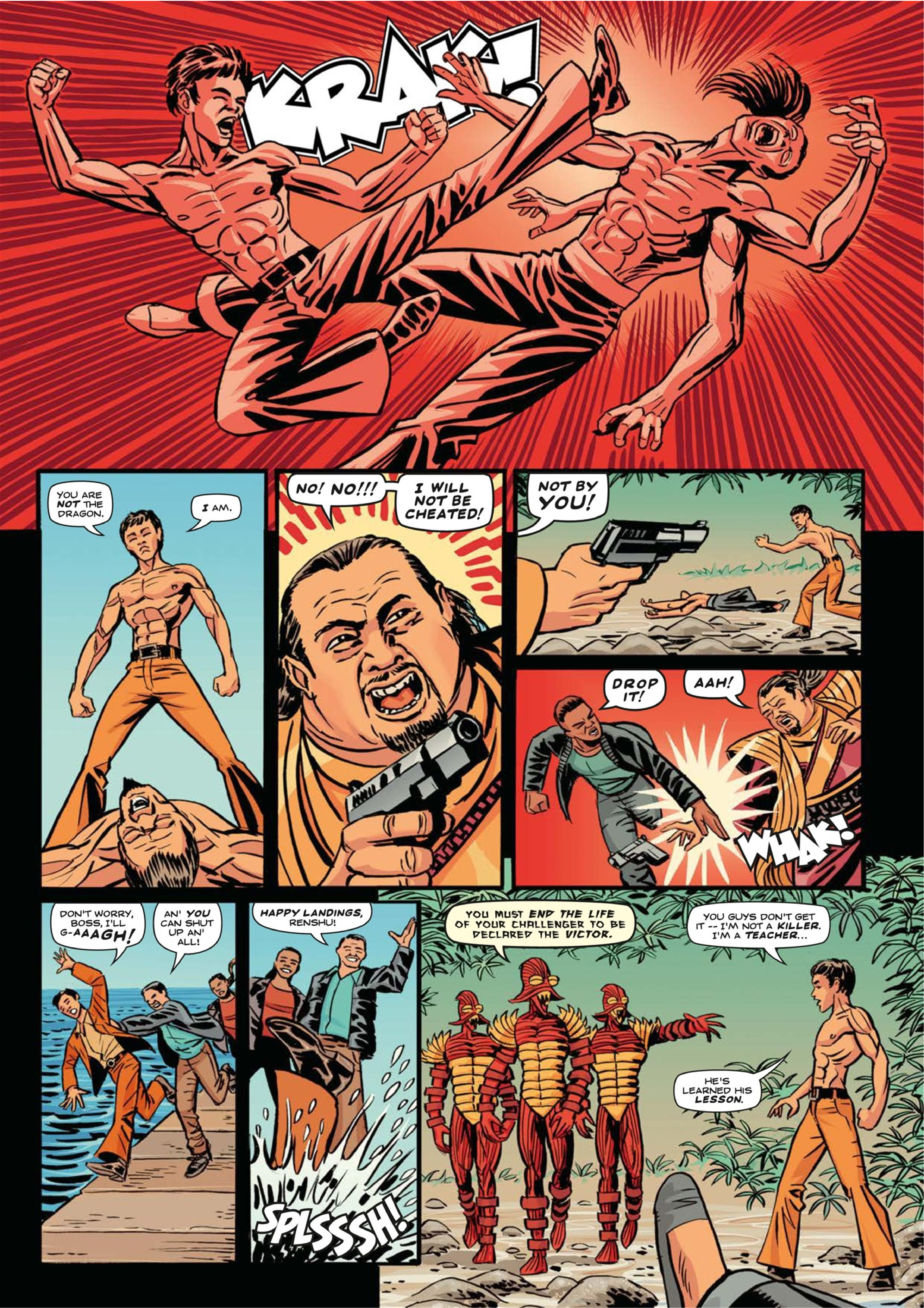
HONG KONG, 1972
KALATRA, STOP THIS NOW! EARTH IS A BEAUTIFUL WORLD FILLED WITH LIFE AND HISTORY! IT'S SO MUCH MORE THAN JUST A PRIZE TO BE WON IN A FIGHT!
THE DUEL MUST TAKE PLACE, TIME LORD. FORFEITURE MEANS THE ONE NAMED SHUI LONG WILL POSSESS THIS PLANET INSTANTLY. OUR POWER WILL ENSURE THAT.
DOES THE DEFENDER ACCEPT THE CHALLENGE?
RYAN, AM I DREAMING ALL OF THIS? I MEAN, C'MON, ALIENS? DUELS? THIS GUY'S GOT FOUR ARMS!
I KNOW IT'S A LOT TO TAKE IN, BRUCE, BUT IT'S ALL TRUE.
YOU CAN BEAT HIM. I KNOW YOU CAN.
YOU'RE THE GREATEST FIGHTER IN THE WORLD, MAN.
ANY WORLD.
I AM BRUCE LEE, SON OF LEE HOI-CHUEN. I MAY NOT UNDERSTAND ALL OF THIS, BUT I GET THE IDEA. YOU CREEPS WANT TO TAKE MY PLANET?
YOU'RE GONNA HAVE TO COME THROUGH ME.
THE FIGHTERS PREPARE, STRETCHING AND WARMING THEIR MUSCLES AND FOCUSING THEIR THOUGHTS. THEY BEGIN TO SLOWLY CIRCLE.
SHUI LONG IS THE FIRST TO SPEAK.
I AM GOING TO CRUSH YOU, LITTLE MAN. I WILL LEAVE YOU A BROKEN PILE OF BONES AND LAUGH AS YOU DIE.
WORDS ARE CHEAP...
I WILL ANSWER YOU IN A DIFFERENT WAY.

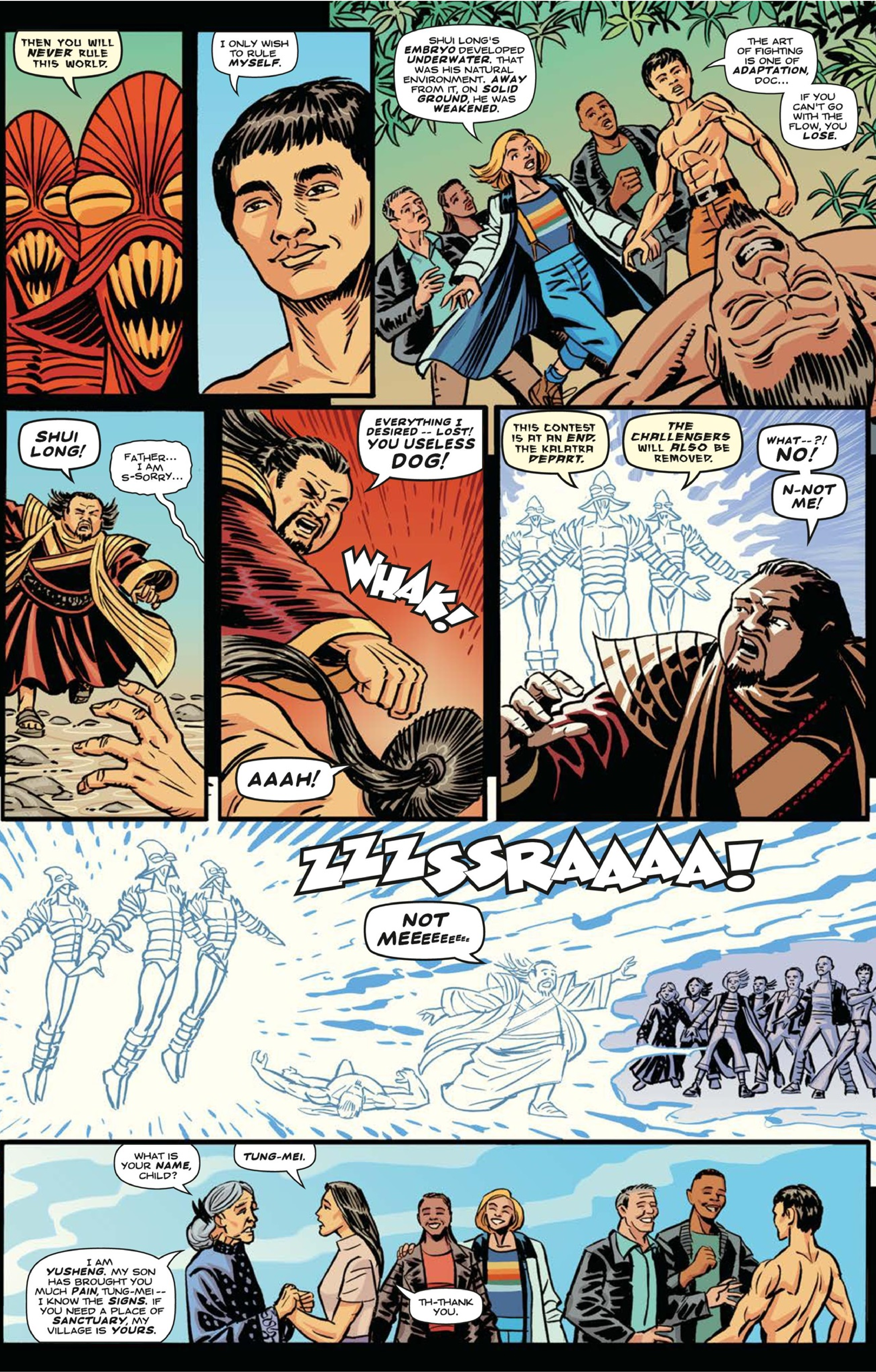

THAK!
KRAK!
FWOK!
SHOK!
FWAAK!
THAPP
KRAAAK!
AUNGH!
NOT BAD.
YAAH!
FWAK!
HAA!
CHOK!

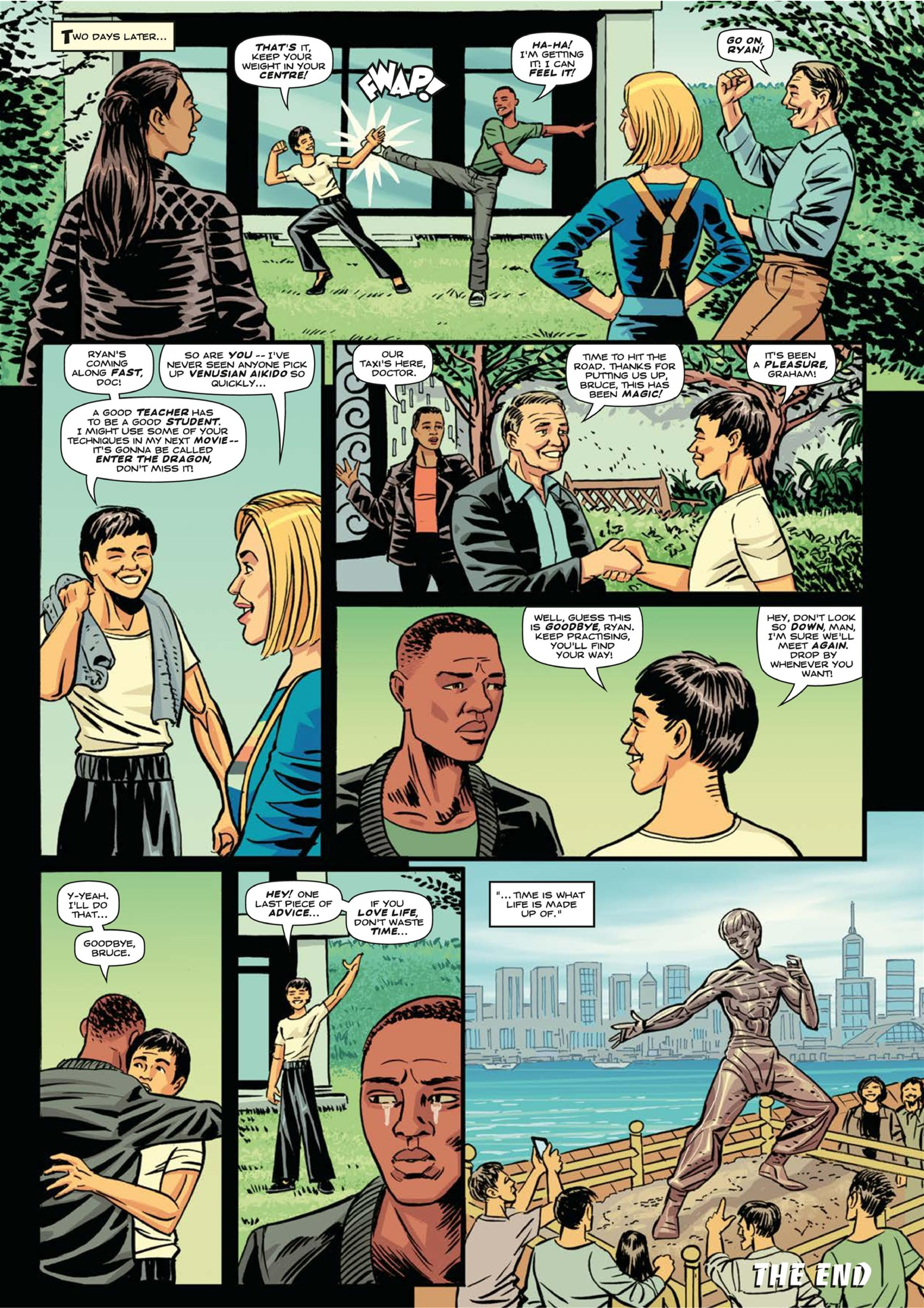

THOK!
I AM PLAYING WITH YOU, LEE. DO YOU SEE THAT?
YOU ARE FAST...
BUT SPEED WILL NOT SAVE YOU!
I AM THE DRAGON, LITTLE MAN.
THIS IS MY TIME. MY DESTINY.
CHAK!
YOU ARE NOTHING TO ME.
SHOK!
HAII!
SWAKK!
HA-HA-HA!
AAAHH!
SHALL WE END THIS NOW?
THAKK!
BRUCE!
SKRASH!


SOMETHING'S WRONG...
NO KIDDING! THIS IS THE MOST UNFAIR FIGHT IN THE HISTORY OF... EVERYTHING!
NO, I MEAN, SOMETHING DODGY! I'VE SEEN ALL THE VIDEOS OF BRUCE AT TOURNAMENTS, HE COULD SEND ANY BLOKE FLYING WITH ONE KICK! THIS GUY'S NOT EVEN FLINCHING!
THOKK!
YAAAH!
SHUI LONG'S AN ALIEN, RYAN...
YEAH, BUT HE'S STILL JUST MUSCLE AND BONE! HOW'S HE DOING IT?!
YAZ, WHERE DID YOU MEET HIM?
SHWOK!
ON A RESTAURANT BOAT HIS DAD OWNS. IT'S THEIR HOME...
A BOAT...?
A BOAT! OF COURSE!!!
"HE'S FOUND IN A BAY, RAISED IN THE FLOATING VILLAGE, AND LIVES IN A GREAT BIG BOAT! AND HIS NAME IS 'SHUI LONG'...
"WHICH MEANS 'WATER DRAGON'!"
AAAGH!
FAK!
ARE YOU READY TO DIE, LEE?
BRUCE! GET HIM ONTO THE SHORE!
WH--?!
ANNGH!
SPLSSH!


HAAGH!
SHWAKK!
LEE HAS LEFT THE ARENA! HE HAS FORFEITED THE MATCH!
THE KALATRA DID NOT DESIGNATE A FIELD OF COMBAT.
THE DUEL WILL CONTINUE.
I WILL KILL YOU!
CHOKK!
AAAGH!
YEEAAAH!!!
SKRAK!
UGGGH!
THOK!
HNNGH!
SHAKK!
I... AM...
I AM GOING TO SHATTER YOU, LEE... I W-WILL —
YOU NEED TO UNDERSTAND SOMETHING, SHUI LONG. IT'S IMPORTANT, SO LISTEN CAREFULLY...


KRAK!
YOU ARE NOT THE DRAGON.
I AM.
NO! NO!!!
I WILL NOT BE CHEATED!
NOT BY YOU!
DROP IT!
AAH!
WHAK!
DON'T WORRY, BOSS, I'LL G-AAAGH!
AN' YOU CAN SHUT UP AN' ALL!
HAPPY LANDINGS, RENSHU!
SPLSSSH!
YOU MUST END THE LIFE OF YOUR CHALLENGER TO BE DECLARED THE VICTOR.
YOU GUYS DON'T GET IT -- I'M NOT A KILLER. I'M A TEACHER...
HE'S LEARNED HIS LESSON.


THEN YOU WILL NEVER RULE THIS WORLD.
I ONLY WISH TO RULE MYSELF.
SHUI LONG'S EMBRYO DEVELOPED UNDERWATER. THAT WAS HIS NATURAL ENVIRONMENT. AWAY FROM IT, ON SOLID GROUND, HE WAS WEAKENED.
THE ART OF FIGHTING IS ONE OF ADAPTATION, DOC...
IF YOU CAN'T GO WITH THE FLOW, YOU LOSE.
SHUI LONG!
FATHER... I AM S-SORRY...
EVERYTHING I DESIRED -- LOST! YOU USELESS DOG!
WHAK!
AAAH!
THIS CONTEST IS AT AN END. THE KALATRA DEPART.
THE CHALLENGERS WILL ALSO BE REMOVED.
WHAT--?! NO!
N-NOT ME!
ZZZSSRAAAA!
NOT MEEEEEeeee
WHAT IS YOUR NAME, CHILD?
TUNG-MEI.
I AM YUSHENG. MY SON HAS BROUGHT YOU MUCH PAIN, TUNG-MEI -- I KNOW THE SIGNS. IF YOU NEED A PLACE OF SANCTUARY, MY VILLAGE IS YOURS.
TH-THANK YOU.


TWO DAYS LATER...
THAT'S IT, KEEP YOUR WEIGHT IN YOUR CENTRE!
FWAP!
HA-HA! I'M GETTING IT! I CAN FEEL IT!
GO ON, RYAN!
RYAN'S COMING ALONG FAST, DOC!
SO ARE YOU -- I'VE NEVER SEEN ANYONE PICK UP VENUSIAN AIKIDO SO QUICKLY...
A GOOD TEACHER HAS TO BE A GOOD STUDENT. I MIGHT USE SOME OF YOUR TECHNIQUES IN MY NEXT MOVIE-- IT'S GONNA BE CALLED ENTER THE DRAGON, DON'T MISS IT!
OUR TAXI'S HERE, DOCTOR.
TIME TO HIT THE ROAD. THANKS FOR PUTTING US UP, BRUCE, THIS HAS BEEN MAGIC!
IT'S BEEN A PLEASURE, GRAHAM!
WELL, GUESS THIS IS GOODBYE, RYAN. KEEP PRACTISING, YOU'LL FIND YOUR WAY!
HEY, DON'T LOOK SO DOWN, MAN, I'M SURE WE'LL MEET AGAIN. DROP BY WHENEVER YOU WANT!
Y-YEAH. I'LL DO THAT...
GOODBYE, BRUCE.
HEY! ONE LAST PIECE OF ADVICE...
IF YOU LOVE LIFE, DON'T WASTE TIME...
"... TIME IS WHAT LIFE IS MADE UP OF."
THE END

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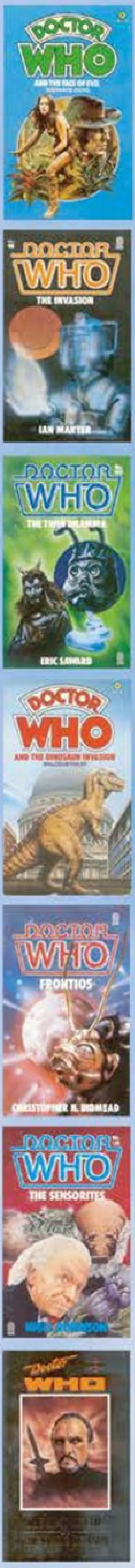

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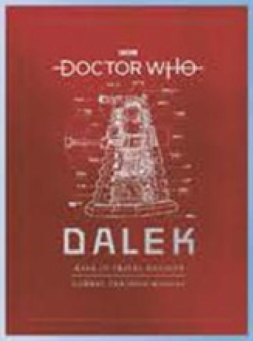

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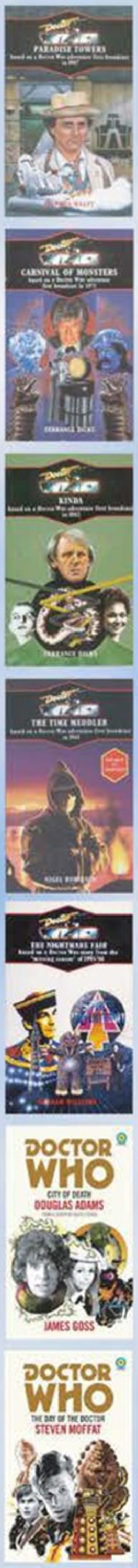

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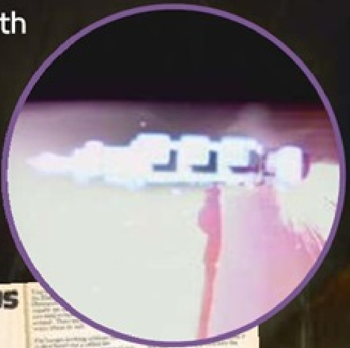
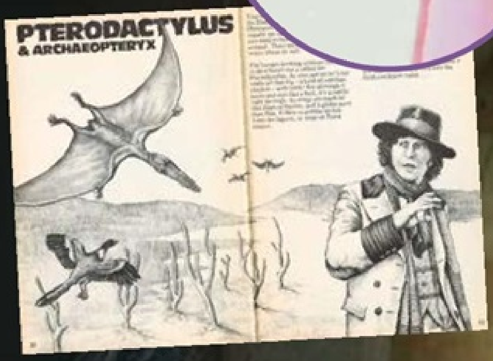




PTERODACTYLUS & ARCHAEOPTERYX

Earthshock (1982) ends with a vast human spaceship crashing into prehistoric Earth, making the dinosaurs extinct in the process. Conversely, *Dinosaurs on a Spaceship* opens with a vast spaceship full of dinosaurs seemingly on the verge of crashing into the future Earth, making humankind extinct in the process. The Doctor, alas, is too busy to appreciate the irony – avoiding ankylosaurs and taming triceratops.

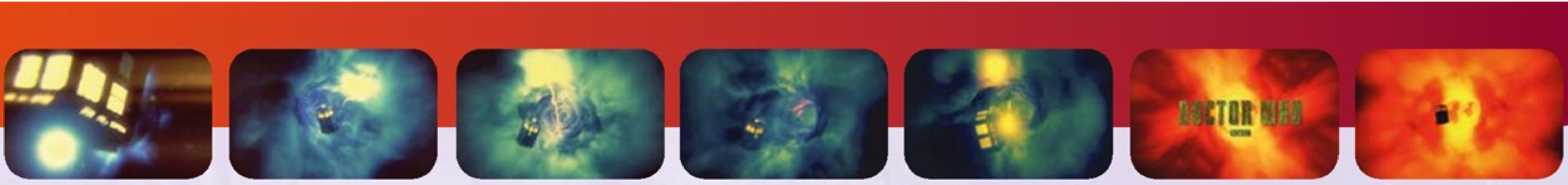
And not for the first time, his third incarnation having already encountered two of the above in Moorgate Tube, during the event we must call the *Invasion of the Dinosaurs* (1974). But his most meaningful meetings with monsters of the Mesozoic are to be found in the pages of *The Doctor Who Dinosaur Book* (published by Target in 1976). Here, the Fourth Doctor took you, the reader, on a dino safari – to be dive-bombed by an actual pterodactyl on pages 20 and 21, for example. Three pages later, he introduced you to the bony ankylosaurus – "Trying to bite him is like trying to eat a rock" – and further still, on pages 50 and 51, two triceratops caught in a tussle: "I'm not quite sure what the argument's about. Maybe a lush patch of grass, or it might be sheer bad temper. But I'd hate to get caught in the middle when those two ten-tonners crash!"

Towards the end of the tour, with the dinosaurs extinct, the Doctor introduced you to "An animal called Man" – "Doesn't look too impressive at the moment, does he?" Plenty of human types, like the neanderthals, have also gone extinct – so it's worth noting that in *Dinosaurs on a Spaceship*, the Doctor is joined by three seemingly past-their-time humans: an Ancient Egyptian queen, a big-game hunter and a know-it-all dad.

Unlike the dinosaurs, though, all three seem to evolve during the course of the adventure...

Above insets from top: A marauding velociraptor; the freighter explodes in *Earthshock* (1982); a spread from *The Doctor Who Dinosaur Book* (1976).

Above: Brian (Mark Williams), Rory (Arthur Darvill) and the Doctor (Matt Smith) hitch a ride on 'Tricey' the triceratops.

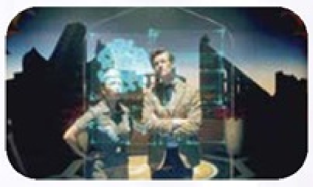


FIRST BROADCAST: 8 September 2012

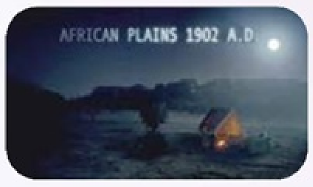
Egypt, 1334 BC: returning to his TARDIS after helping Queen Nefertiti repel a giant alien locust attack, the Doctor receives a news alert via psychic paper.

00m 09s The look of the crowned 18th-Dynasty queen Nefertiti (Riann Steele) is clearly based on the famous 'Nefertiti Bust'. Believed to have been sculpted by Thutmose circa 1345 BC, when Nefertiti was in her mid-20s, the bust is currently displayed at the Neues Museum in Berlin – but without its long-since broken cobra-like centerpiece, seen here new and intact.

The concluding part of this scene was trimmed in post-production. As scripted, after the Doctor (Matt Smith) realised that the news alert was related to somewhere he'd never been – "exciting" – Nefertiti told him he couldn't talk about the stars, then leave her behind. "Did I say exciting?" replied the Doctor, trying to wriggle his way out of it. "I meant ordinary, very ordinary, mostly hoovering. I never go anywhere exciting, me." (Cut to Nefertiti's expression.)



00m 44s We're at the Indian Space Agency in the year 2367 – where Indira (Sunetra Sarker) has been tracking the approach of a vessel ten million square kilometres in size... and travelling at 15,000 kph, according to cut dialogue. As directed, the Doctor was supposed to be wearing an "ISA general's hat" throughout this scene. (The ISA is fictional; since 1969, India's national space agency has been the Indian Space Research Organisation, based in Bangalore.)



01m 30s Having thought of "someone who'd love to have a look at that", the Doctor pops up at a campsite on an African plain in 1902, there to collect an old acquaintance: big game hunter John Riddell (Rupert Graves).

Originally, writer Chris Chibnall intended the story to feature the real-life frontiersman Charles Jesse 'Buffalo' Jones (1844-1919). In *The Last of the Plainsmen* (1908), the author Zane Grey summarised Jones as a hunter with "a singular passion, almost an obsession, to capture alive, not to kill... Killing was repulsive to him. He even disliked the sight of a sporting rifle, though for years necessity compelled him to earn his livelihood by supplying the meat of buffalo to the caravans crossing the plains. At last, seeing that the extinction of the noble beasts was inevitable, he smashed his rifle over a wagon wheel and vowed to save the species."

Clearly, he'd have made an ideal temporary sidekick for the gun-hating Doctor – but with cowboys set to feature in the very next episode, the Western pastiche *A Town Called Mercy* (2012), the character was reimagined as a British-born African adventurer in the mould of the H Rider Haggard character Allan Quatermain, introduced in *King Solomon's Mines* (1885).

At the time of production, Rupert Graves had featured as DI Greg Lestrade in five out of six episodes of *Sherlock*, co-created by *Doctor Who* showrunner Steven Moffat.

01m 59s Meanwhile, the Ponds – Amy (Karen Gillan) and husband Rory (Arthur Darvill) – watch as Rory's dad Brian (Mark Williams) examines a lightbulb. "I don't want another loft incident," says Brian, after Rory causes the ladder to wobble. The nature of that 'incident' was revealed in a cut Rory line: "I was 12 and you'd just electrocuted me. I couldn't help letting go." Previously, Mark Williams could have been heard as Stockbridge-based UFO-spotter Maxwell Edison in the Big Finish audio *The Eternal Summer* (2009).

02m 37s With the Doctor having materialised his ship around the Ponds, and Brian, the TARDIS shoots towards the UFO... in a shot that reveals its actual size, although vast, to be vastly less than that of Canada, as the Doctor told Indira.

Above: The Doctor investigates the ancient spaceship.

02m 54s Exiting into the gloomy spaceship, the Doctor sights spiders – which you don't normally get in space, apparently. He appears to have forgotten how *Planet of the Spiders* (1974) established precedent for Earth spiders hitching rides on spacecraft; and even then, the existence of both the marsh spiders of Alzarius (in *Full Circle*, 1980) and the Racnoss (in *The Runaway Bride*, 2006) would seem to suggest that the arachnid form is far from unique to Earth.

Next, the Doctor sights Brian – whom he accuses of boarding the TARDIS via transmat. Cut in post: the Doctor tapping Brian's head, then declaring, "Not a bad cyborg, I suppose, almost convincing, the ears give it away, and the eyes, dead behind the eyes, tell your makers they need to work on that --"

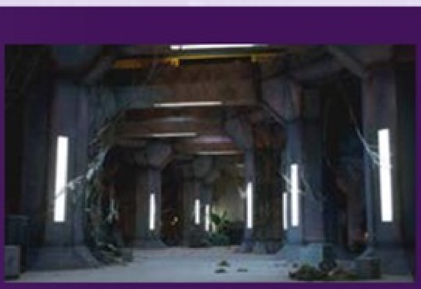
There's no suggestion that the Doctor recognises Brian as Rory's dad – but why should he, since Brian clearly isn't the silver fox sitting to the left of Amy's mum Tabetha (Karen Westwood) at the Ponds' wedding breakfast in *The Big Bang* (2010), in the space traditionally assigned to the groom's father. One would expect Rory's mum, therefore, to have been the woman in a black hat on the other half of the table, sandwiched between Amy's dad Augustus (Halcro Johnston) and the vicar. (*Big Bang* paperwork credits supporting artists Andy Elvin and Helen Irving as 'Rory's parents'.) →

Essential Info

▶▶ Digital FX company The Mill wanted to do dinosaurs in *Doctor Who* – and they had form, having provided the many prehistoric creatures featured in the fourth and fifth series of ITV's dino-festooned Saturday night series *Primeval* (including a raptor for episode 5.3, first broadcast June 2012). In 2011, inspired by the super-high-concept title for the Samuel L Jackson action movie *Snakes on a Plane* (2006), *Doctor Who* showrunner Steven Moffat proposed *Dinosaurs on a Spaceship* to Chris Chibnall – the writer who'd revived the Earth reptiles known as the Silurians in *The Hungry Earth/Cold Blood* the previous year.

▶▶ As well as the computer animations, functioning part-models of two of the creatures were created by Millennium FX, so the cast could interact with them in close-up – a sleeping baby tyrannosaur, but most importantly the head and flank of 'Tricey' the triceratops, ridden by the Doctor, Rory and Rory's dad during the course of the adventure. The sheer scale of the creatures required a huge 'spaceship corridor' set to be constructed at the Upper Boat studio – believed to be the single biggest set ever built for *Doctor Who*.

▶▶ Director Saul Metzstein, new to the series, recorded *Dinosaurs on a Spaceship* over 15 days between Friday 17 February and Friday 23 March 2012, in part concurrently with recordings for the following episode, *A Town Called Mercy* (2012). Although the vast majority of scenes were recorded in studio, those set



chez Pond were recorded at a house in Church Road, Penarth on Monday 20 February. The 'engine room' sequences were shot at location on Southerndown Beach at Ogmore Vale, near Bridgend, two days later.

▶▶ Broadcast second in the short 2012 series, *Dinosaurs on a Spaceship* ranked 157th (out of 241) in DWM's First 50 Years poll of 2014.

Above left inset: Writer Chris Chibnall.

Above right: The huge spaceship corridor set.

Left: Director Saul Metzstein wih the Tricey prop.

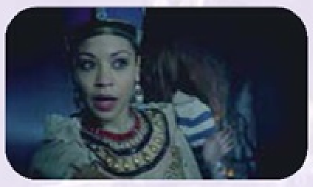
→ Clearly, though, Brian wears a wedding band on the third finger of his left hand – so one possible explanation is that Rory's parents were separated by the time of the Ponds' nuptials, that both of them later remarried, but that Rory's stepfather supplanted Brian on the top table. What a tangled web! No wonder Brian was nowhere to be seen...

04m 49s Two ankylosaurs emerge from a lift – leading the Doctor to speak the episode title, written to be delivered on the run. In the first draft (dated 12 December 2011), one of the ankylosaurs knocked the TARDIS over with its tail, and the other accidentally activated a control, causing the Doctor's ship to be ejected into space – but this was dropped for cost reasons.

07m 46s By operating a computer screen, the Doctor has caused himself, Rory and Brian to be teleported to a desolate beach... one that looks remarkably similar to both Bad Wolf Bay in Norway (as seen in *Army of Ghosts*/*Doomsday*, 2006; then *Journey's End*, 2008) and the *Byzantium* crash site on Alfava Metraxis (in *The Time of Angels*/*Flesh and Stone*, 2010). Soon, we'll learn that this is in fact the engine room of the titular spaceship, ergo an artificial beach. Who knows, maybe the spaceship manufacturers modelled it on that particular Scandi bay, having determined its topographic properties made it particularly fit for purpose – and maybe the Alfava Metraxis beach was actually a power station designed by those same manufacturers, too?

Above: The Doctor, Brian and Rory run for their lives from the "pterodactyls".

From his sickbed, an ailing individual is watching the Doctor, Rory and Brian – and orders the Doctor brought to him after he hears his name.



09m 51s Nefertiti describes herself as "wife of the great King Amenhotep" to Amy and Riddell. In fact, Amenhotep IV changed his name to 'Akhenaten' in the fifth year of his reign, circa 1358-56 BC, as a sign of devotion to the singular sun god Aten – and retained that name until his death, circa 1336-34 BC (the latter being the date that Nefertiti left Egypt via TARDIS, of course).

On discovering Nefertiti's identity, Amy gushes about how she's really famous. In dialogue lost from the finished episode, she continued: "You're like one of the greatest women who ever lived" – and was rewarded, so stage direction demanded, with "the most seductive grin". Riddell reacted to this revelation, too: "Married, you said?" he enquired, interest piqued. "How long have you been with the Doctor?" asked Amy, proprietorially – whereupon Nefertiti revealed that this was her first TARDIS trip.

Moments later, the group find themselves beside what Amy identifies as a baby Tyrannosaurus rex. "You're very well informed," said Riddell, in yet more cut dialogue. "*Jurassic Park* all-nighter at Leadworth Cineworld," Amy explained. "It's a wonder I ever married that man."

Eggshells all around prompt Amy to realise that they're amid a dinosaur nest – and with an ominous shadow approaching, Riddell has to step over the sleeping baby. All this was much simplified from the sequence described in the second draft (dated 27 January 2012), in which the group watched as eggs dropped from the air and broke on the floor. Amy pointed her torch up to the ceiling... and located a whole collection of eggs stuck to the roof: "Woh [sic]. Dinosaur nest, anyone?" To the others, Amy described this as an example of a secondary gravity field – used in a lot of ships for storage purposes, she explained: "I've done this before -- well, not dinosaurs but -- oh." She cut off when her torch beam

Above: Rupert Graves as John Riddell.

Right inset: The Silurian Restac (Neve McIntosh) in *Cold Blood* (2010).

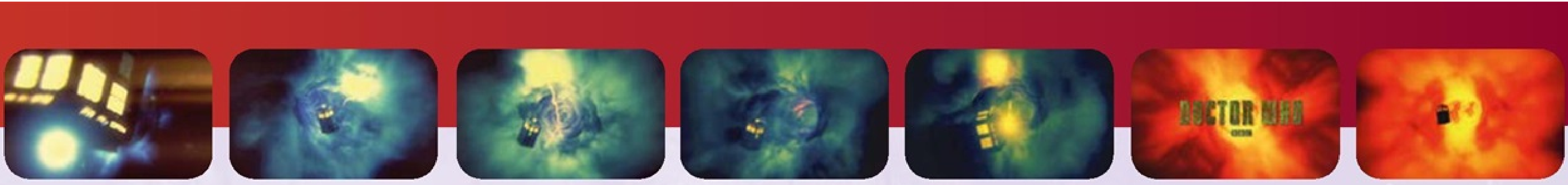
Far right: The dinosaur seen in *Doctor Who and the Silurians* (1970).

JURASSIC ARK

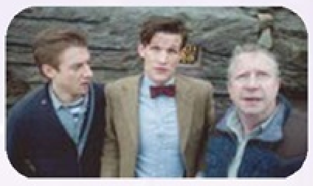
"Lizard people herding dinosaurs onto a space ark? Absolute tommyrot," scoffs big game hunter Riddell.

On the face of it, he's got a point, because the lizard people who built the ark – Homo reptilia, commonly known as 'Silurians' – did not exist contemporaneously with dinosaurs. The dinosaurs, as we know from *Earthshock* (1982), were wiped out in the Cretaceous-Tertiary (K-T) mass extinction event circa 65.5 million years ago (mya). From *The Sea Devils* (1972), we know that the so-called 'Silurians' were not, in fact, native to the Silurian period that ended long before (circa 419 mya). Properly, they should have been called 'Eocenes' – ie, of the geographical epoch spanning 56 to 33.9 mya, approximately. What's more, in *Cold Blood* (2010) Restac (Neve McIntosh) recalls how her kind "used to hunt apes for sport". Hominoids are supposed to have diverged from early monkeys around 25 million years ago – which implies that the 'lizard people' in fact *outlasted* the Eocene.

Plainly, though, the dinosaurs went extinct before Homo reptilia arose – so how come they've got a space ark full of them? It's perhaps significant that the Third Doctor (Jon Pertwee) only describes the T-Rex-like monster that guards the creatures' subterranean shelter in *Doctor Who and the Silurians* (1970) as "some kind" of dinosaur: "Certainly nothing that I've ever seen before, though." Similarly, the monstrous Myrka in *Warriors of the Deep* (1984) is described as "a creature of the inkiest depths, or it was until the Silurians tinkered with its biology". There's strong evidence, therefore, that the Silurians were skilled genetic engineers – so why shouldn't they have grown extinct dinosaurs from dormant DNA, *Jurassic Park*-style...?



illuminated a large raptor asleep on the ceiling above. The eggs were falling because the gravity field was failing, and all three had to step over the sleeping tyrannosaur as shells smashed all around. But then: "Riddell steps on the shard of an eggshell. It cracks! The crack seems momentously loud! The trio freeze! Amy shoots Riddell an 'idiot' look." But the raptor on the ceiling remained asleep, and they carried on...



11m 44s The sight of a screen in the cliff face causes the Doctor to realise that he, Rory and Brian have been teleported into the ship's engine room: "Hydrogenerators! Ha!" In the second draft, he elaborated further: "The ship's divided up into twenty-five sectons, each with its own hydrogenerator, miniature oceans throughout the ship, with the energy generated then fed back into the central system to create fusion..."

Power must be generated by means of wind power, too; or how else are we to explain the blustery conditions evident throughout the beach scenes?

The Doctor identifies the flying lizards gathering in the sky above as pterodactyls – but only, we presume, in the common sense, as a synonym for 'species of the order Pterosauria'. Their long, backwards-pointing skull crests would seem to mark them out as pteranodons, specifically.

12m 58s The Doctor's group race to a cave, where they end up caught between pterosaur beaks and the sound of stomping. Following on from the Doctor's line about how spelling things out is hereditary, a short exchange was lost. When Rory suggested using the sonic screwdriver, the Doctor told him, "It doesn't do dinosaur!" To which Rory snapped back: "Get an upgrade!!"

Two sparking robots (Noel Byrne and Richard Garaghty) appear – but in the readthrough draft (dated 9 February 2012), they announced their presence by driving the pterosaurs back with laser bolts: "A beam of red laser fire comes out of nowhere, hits a rock near the pterodactyl beaks! Huge scream! Another bolt onto [sic] a nearby rock! The pterodactyls retreat --"

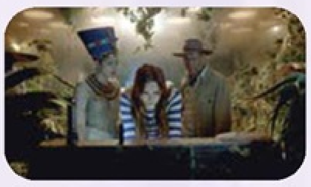
The eight-feet-tall robot suits were refurbs of two of the 'Roboidz' originally created for the two seasons of the CBBC game show *Mission: 2110* (2010) – and operated by two of the original Roboidz actors, too. "We're very cross with you," wheedles Robot 1 (voiced by David Mitchell). Originally, Robot 2 (voiced by Robert Webb) continued: "You're going straight on time out! You need to think about what you've done."

14m 57s Elsewhere, Amy activates an old video log created by a Silurian scientist (Richard Hope). Stage directions spelled out that this was "BLEYTAL, an ancestor of Malohkeh, from The Hungry Earth. Same genetic chain, different facial markings, (older) and different costume." But same actor – since Richard Hope had played Malohkeh in the Chibnall-authored two-parter *The Hungry Earth/Cold Blood* (2010). Where Malohkeh's name acknowledged that of Silurians creator Malcolm Hulke, Bleytal's – given only in the closing credits – was inspired by that of original Silurians producer Barry Letts.

15m 34s Meanwhile, the robots escort the Doctor's group through the ship. Much robot bickering was lost from various versions of the script. In the second draft, for example, the robots' refusal to say who they were taking the group to see prompted the Doctor to say he hated a silent robot. "We're not silent, we're just not talking to you," said 1. "We can't be too friendly... It would completely undermine our authority," insisted 2. "Don't talk to him! We said we wouldn't talk to them!" 1 told 2. "Sorry! Forgot!" said 2.

"You're not going to kill us, are you, Rusty?" the Doctor asks 1 – a name that'll only stick when his next incarnation gives it to the 'friendly' Dalek introduced in *Into the Dalek* (2014).

A triceratops lumbers up... but soon departs, chasing after a golf ball from Brian's pocket.



17m 19s They're aboard a Silurian ark, realises Amy – a forerunner of the human space arks seen in *The Ark* (1966) and *The Ark in Space* (1975). The narrative assumes that the audience knows the Silurians' backstory – but in the second draft, Amy told her companions that the Silurians were "the main species on Earth before we came along", and that she'd visited their subterranean city.

The robots escort the Doctor's group through the ship.

19m 42s Meanwhile, the Doctor has been guided to a smaller spaceship adjoining the ark, where the ailing Solomon (David Bradley) is connected to various medical devices. Here, the Doctor claims to be in possession of "hands three and four", as used by Franz Schubert (1797-1828) in the composition of his four-handed *Fantasia in F minor* (1828), which plays in the background.

Previously, David Bradley had voiced one of the vulture-like Shansheeth in *The Sarah Jane Adventures* serial *Death of the Doctor* (2010). Solomon – whose legs have been gnawed by raptors, hence his need of a doctor – explains how he got the robots cheap from a concession on Illyria Seven. His accounting for their odd behaviour was lost from the shooting script, though: "The emotional inhibitors on the AI circuits had been damaged."

22m 31s To ensure the Doctor's co-operation, Solomon's had one of the robots injure Brian with a laser bolt... leading Rory to jab his dad with a painkiller, promising it won't hurt from now on. Cut from here: Brian telling Rory how nothing good ever comes from travel. "Don't start that," said Rory – but found himself unable to resist "the niggling-bait", as stage direction called it. "How can you not like travel?" he demanded.

"I like knowing where I am. I like my own things," explained Brian – who no longer wanted excitement, having

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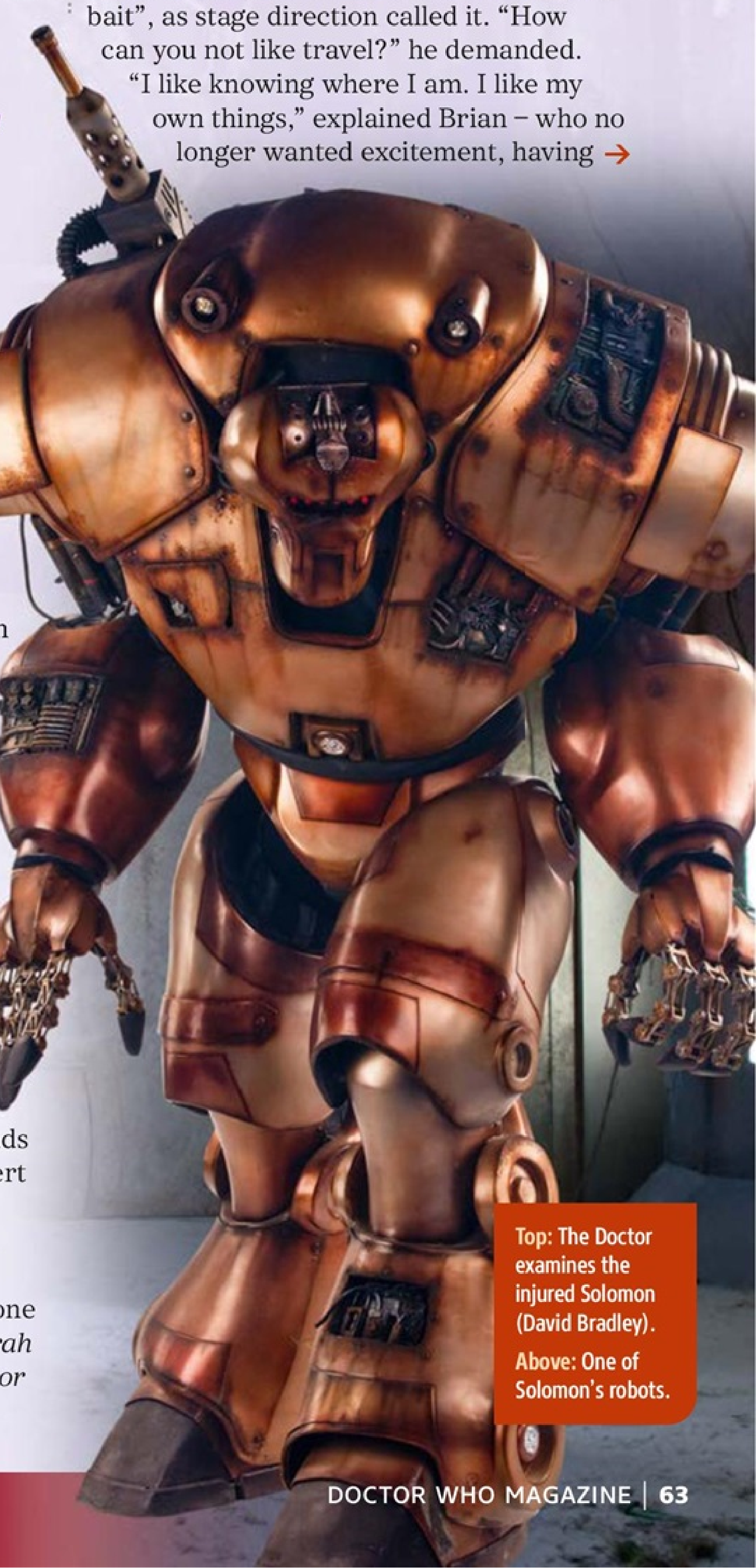


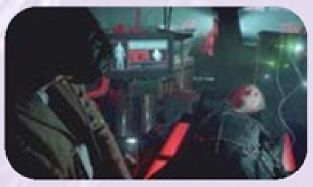
Top: The Doctor examines the injured Solomon (David Bradley).

Above: One of Solomon's robots.

→ taught children for 30 years: "Now, I like peace, order and familiarity."

The second draft incorporated yet more father-son banter, with Brian saying how he thought technological advancement would have made spaceships cleaner. "Sorry science didn't share your priorities," rejoined Rory. "Am I annoying you?" asked Brian. No, said Rory. "I am, aren't I?" urged Brian. No, Rory insisted. "I think I am --" began Brian, prompting Rory to explode: "Dad, you are NOT ANNOYING ME, ALRIGHT?"

Shots of 'Tricey' the triceratops returning with Brian's ball didn't make the final version. "That dinosaur likes you, Dad," Rory was scripted to say, before his mobile rang.



23m 18s While he works on Solomon's legs – a job for Rory, surely? – the Doctor accounts for his observant nature on the grounds that he's "a Sagittarius, probably". Googling 'Sagittarius + observant' indicates that 'being observant' is indeed said to be one of the personality traits associated with Sagittarians (and many other star signs; it's almost as if astrology is incoherent, inconsistent and entirely unscientific). Nonetheless: Sagittarians are those individuals born between 22 November and 21 December – and the first ever episode of *Doctor Who* was broadcast on 23 November 1963, of course.

Trader Solomon's scan has been unable to identify the Doctor, and thereby assess his worth: "You don't exist..." Three episodes hence, in *The Angels Take Manhattan* (2012), it will be implied that the Doctor's been "deleting himself from every database in the universe" as part of his ongoing mission to "step back into the shadows" (after *The Wedding of River Song*, 2011).

Rory passes the Doctor his mobile, with Amy at the other end. As written, Robot 2 warned him: "Away from the bars, fleshbag!"

Having learned he's aboard a Silurian ark, the Doctor discovers that the piratical Solomon had the crew ejected; but without them, the ship has defaulted, heading back to its point of origin.

27m 48s The Doctor, Rory and Brian flee the robots on Tricey's back. Their flight from Solomon's ship differed in the second draft: rather than telling Rory to "be ready" when he handed back the phone, the Doctor told him to "annoy the robots". So while the Doctor spoke to Solomon, Rory accused Robot 2 of "leaking" – "You dirty old robot!" – causing the indignant droid to look around.

29m 24s The Doctor intercepts a message from Indira at the ISA: with the ship "coming through" the Earth's atmosphere, she has to launch missiles to shoot it down. By 'atmosphere', we presume she means the entire exosphere, beyond the upper limit of the ionosphere (ie, at the edge of space) – so up to 10,000 km above surface level. There's an estimated 30 minutes to the missiles' impact, but *The Fact of Fiction* supposes Indira intends to destroy the ship before it passes into the ionosphere at around 965 km above ground level, for fear of debris and (presumably) fallout.

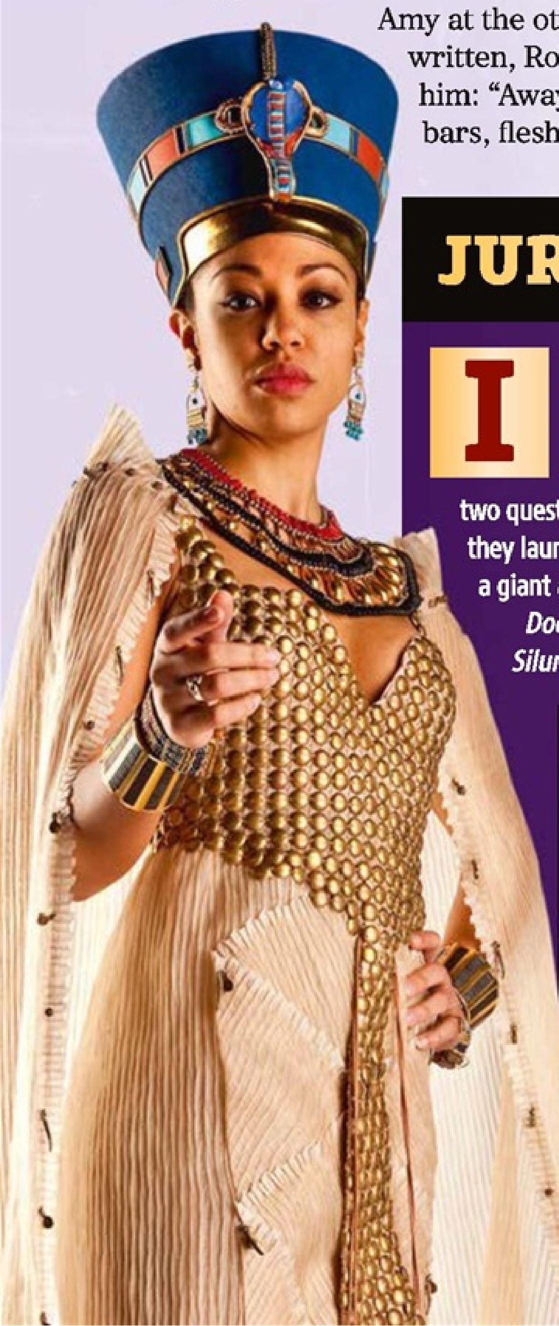
Indira claims her "only responsibility is the Earth's safety". In the readthrough draft, this was given in direct response to a Doctor line – that she "cannot be responsible" for blowing up the ship's cargo.

30m 46s While Riddell finds and loads stun rifles, Nefertiti describes her husband as equivalent to a sleeping potion – dialogue that led into a cut exchange, in which she told Amy how she craved excitement: "You've no idea how boring it is having your all desires tended to... A life without surprise, and then the Doctor. Amy, I watched him blaze."

Amy sees the Doctor kiss Rory full on the mouth, after the latter asks after the ship's defence systems – an unscripted addition, as confirmed in a Saul Metzstein *Doctor Who: Lockdown!* watchalong tweet: "I thought Matt kissing Rory [sic] was great – just pure excitement and craziness (Matt's idea)".

After Solomon has Tricey killed, living legend Nefertiti volunteers to trade herself for the others' safety – and is teleported to Solomon's ship, so the pirate can escape with his prize.

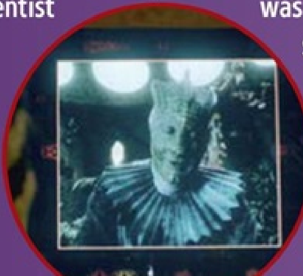
35m 44s Having teleported the rest of his gang to the control deck, the Doctor sends Riddell to guard against dinosaur attacks, then tells Rory and Brian to clear cobwebs. Cut from here, Amy telling the Doctor that now she understood why he'd brought Riddell: "Bit of brute force." According to the Doctor, Riddell once saved his life: "Long time ago. This is the least I could do." Why? Because history dictates that Riddell died the next day, on the African plains. The trip was the Doctor's gift to Riddell, realised Amy. "He's hunted big beasts all his life," the Doctor told her. "I thought whatever was up here would be a thrill he'd remember."



JURASSIC ARK 2

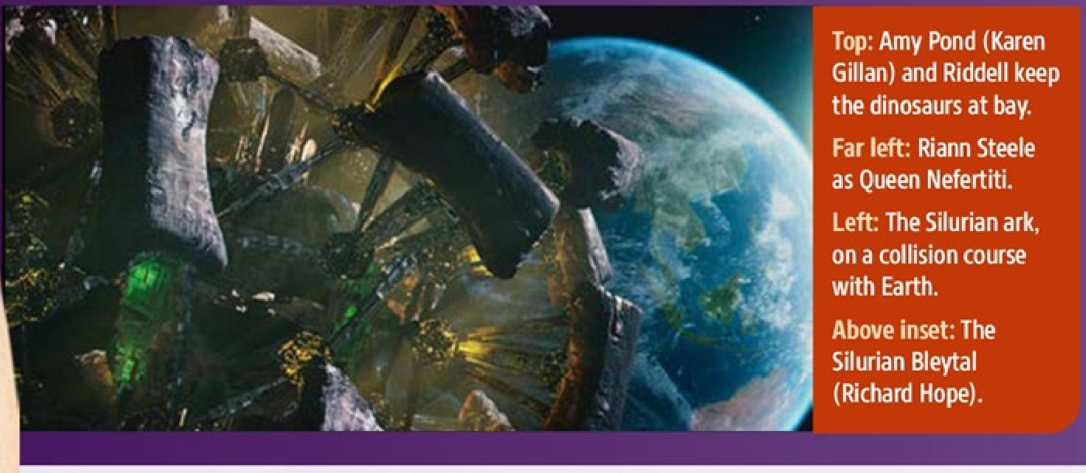
If Homo reptilia recreated long-extinct dinosaurs (see *Jurassic Ark*, page 62), two questions remain: when did they launch them into space in a giant ark, and why?

Doctor Who and the Silurians established how, fearing that a small planet was about to crash into the Earth, the reptile people went into underground hibernation – but that planet was drawn into the Earth's orbit, and became the Moon. Why hide underground, though, if they had the technology to build a space ark the size of Canada? Why not send every last lizard person into space, rather than a bunch of recreated dinosaurs?



In his vlog, ark scientist Bleytal is heard to say that the ark has travelled "Far enough to avoid the destructive impact forecast for our planet" – but he doesn't specifically state that the ark was launched in order to avoid that impact. It's not impossible, then, that the ark was originally launched simply to re-establish extinct dinosaurs on another world – the 'Siluria' seen at the end of the story – and that it was Bleytal and his lizardy fellows aboard the ark who first observed that small planet approaching the Earth, and called back home to warn of its approach...

With the extraterrestrial survival of the species already assured, it makes sense that the remaining reptiles should then try to sleep out the threatened extinction event in multiple locations on Earth, rather than (literally) put all their eggs in another ark basket.

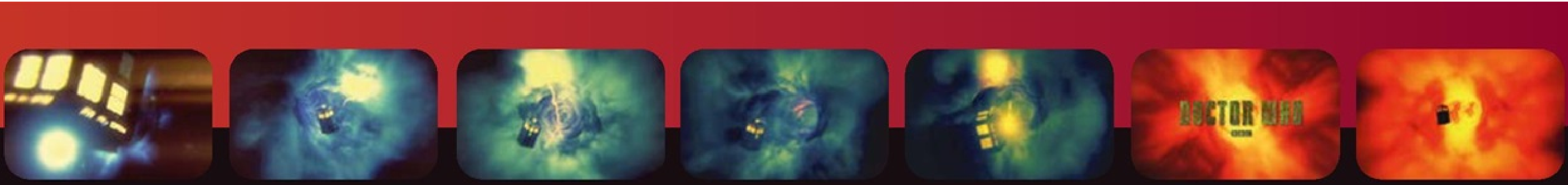


Top: Amy Pond (Karen Gillan) and Riddell keep the dinosaurs at bay.

Far left: Riann Steele as Queen Nefertiti.

Left: The Silurian ark, on a collision course with Earth.

Above inset: The Silurian Bleytal (Richard Hope).



Next: after magnetising Solomon's ship, the Doctor realises that the Silurian ship needs two pilots, both of the same gene-chain. Brian volunteers Rory and himself… but before the readthrough script, it was the Doctor who volunteered them.

So the Doctor tells the Pond boys to steer away from the Earth: "Try not to bump into the moon otherwise the races who live there will be livid." What 'races'? He can't mean the many-legged 'germs' his next self will uncover in *Kill the Moon* (2014) – so he'd seem to be referring to as-yet-unknown residents of the year 2367, or possibly groups of human colonists or prisoners (after *The Moonbase*, 1967, and *Frontier in Space*, 1973). Or might he mean the "rather interesting" extraterrestrial life forms whose activities the Master watched from prison in *The Sea Devils* (1972) – known to most as 'Clangers'?

With the Doctor having activated the pilots' chairs, Rory was scripted to declare: "It's just like Super Mario Kart!" Countered Mrs Pond: "You're rubbish at Super Mario Kart…"

40m 27s Teleporting into Solomon's ship, the Doctor shorts out the robots (with cables from the ventilating machines, so stage directions had it).

Robot 1 was scripted to slur, "Ow, I've gone all fizzy" as it began to shut down – but in post-production, Saul Metzstein proposed that both robots should instead sing part of the chorus of the music-hall number *Daisy Bell* (1892), by way of homage to the dying words of the HAL 9000 computer in Stanley Kubrick's *2001: A Space Odyssey* (1968). History records that *Daisy Bell* was first performed by Katie Lawrence in 1892 – around the time the Fourth Doctor (Tom Baker) and his friend Leela (Louise Jameson) heard Lettie Randall (Penny Lister) give her rendition on the Palace Theatre stage in *The Talons of Weng-Chiang* (1977).

On the day of recording, it was discovered that the eight-foot robots were too tall to fit inside the spaceship – so the scene had to be framed to avoid showing their legs, which the actors weren't wearing: "looked very, very silly off-camera", according to Metzstein.

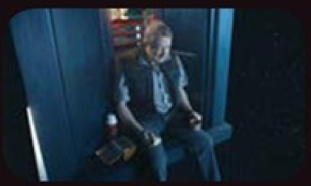
While Nefertiti pins Solomon to the floor with his crutch, the Doctor swaps Solomon's ship's signal for the one from the Silurian ship. Then the queen and the Doctor depart…

42m 10s The ISA missiles destroy Solomon's demagnetised ship, as it streaks away from the ark – although Chibnall imagined the explosion played out "in total silence" (as it would in a vacuum, of course).

Events leading up to Solomon's demise differed in earlier versions of the script. In the first draft, the Doctor intended to be aboard the ship with Solomon when the missiles struck – but Nefertiti knocked him out, dragged him outside the gates and sacrificed herself (thereby explaining her apparent disappearance from the historical record). In the readthrough draft, Nefertiti instead told the Doctor, "Where you go, I go" – and demagnetised Solomon's ship by pressing the Doctor's sonic screwdriver, declaring, "We'll blaze together" (a callback to the cut line at **30m 46s**). "Egyptian Queens, never do anything you're told, you're as bad as Cleopatra!" said the Doctor as the missiles closed in. Adjusting his sonic screwdriver, he caused the TARDIS to materialise around the queen and himself ("Just as it did round Rory, Amy and Brian at the beginning" noted the stage directions) – leaving Solomon to die alone. Back aboard the Silurian ship, Nefertiti asked Amy: "Does he always forget to mention the escape plan?" To which the Doctor replied: "I thought it was obvious!"

The final version emphasised the Doctor's ruthless streak, describing him as "so hard, so unforgiving" in his final speech to Solomon, beginning: "Did the Silurians beg you to stop?"

David Bradley will, of course, return – initially as First Doctor actor William Hartnell in the making-of drama *An Adventure in Space and Time* (2013), then as the First Doctor proper in *The Doctor Falls* and *Twice Upon a Time* (both 2017).



43m 01s Later: by his own request, Brian eats a sandwich while looking down on the Earth from the TARDIS lintel – a scene that Chibnall hoped would be accompanied by *Not Perfect*, a song by comedian and musician Tim Minchin that begins, "This is my Earth/And I live in it…" Meanwhile, Nefertiti has joined Riddell in Africa. Recalling the Doctor's speech about Riddell's fate cut from **35m 44s** – let's not hope it's their last night alive…

Nefertiti's actual fate remains a mystery. In 2015, the Egyptologist Nicholas Reeves first proposed that her burial chamber might be found behind a bricked-up doorway he believed to be located inside the tomb of Akhenaten's son and successor, Tutankhamun. His case remains thus far unproved. "If Nefertiti was buried as a pharaoh, it could be the biggest archaeological discovery ever," he told the journal *Nature* in 2020.

44m 06s Later still: Amy and Rory receive the latest postcard from Brian, who's been travelling around the world – and seemingly beyond, to the planet where the Doctor deposited the dinosaurs. A planet he appears to have named 'Siluria' – meaning its inhabitants ought, at last, to go by the proper name 'Silurians'. **DWM**

Above: David Bradley as Solomon.

FURTHER INFO

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DOCTOR WHO
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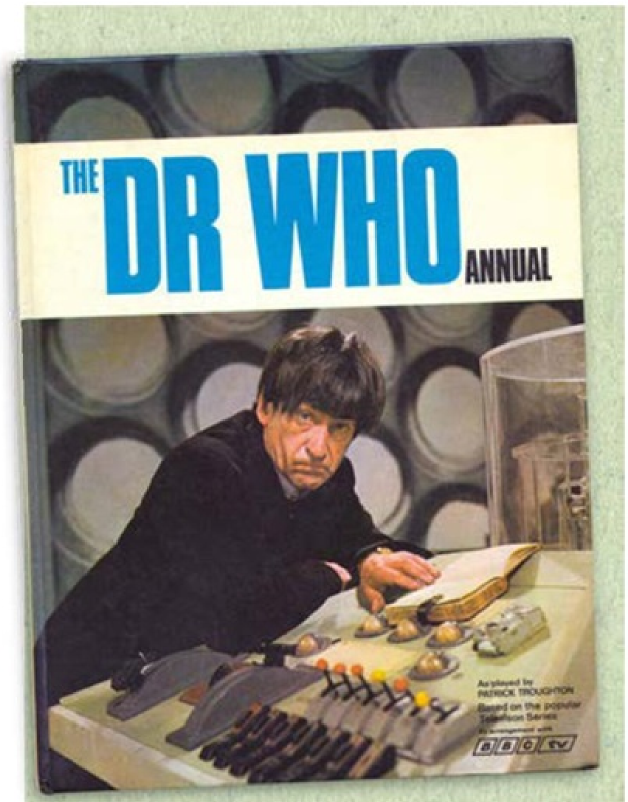
APOCRYPHA

STEVE LYONS looks at the adventures we might have missed between television episodes.



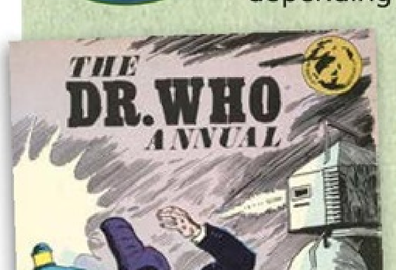
What Is It? A story in *The Dr Who Annual* for 1970.

Who Wrote It? Novelist and World Distributors' stalwart JL Morrissey.

When Was It? The book was published in September 1969.

Where Does It Fit? The Second Doctor is travelling with Jamie and Zoe, so before the events of that year's *The War Games*.

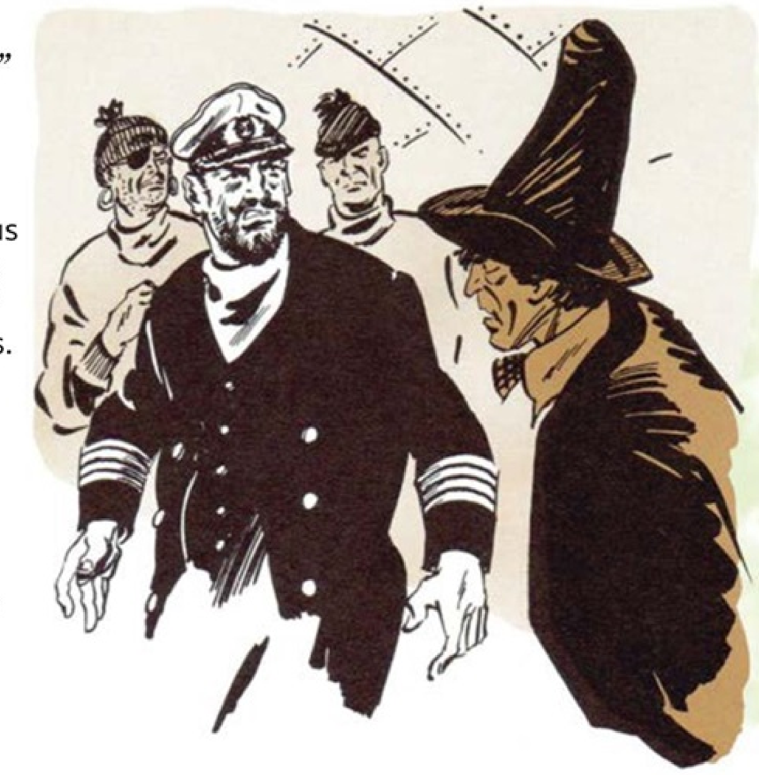
Why Does It Matter? It sheds new light on a real-world mystery – or just makes it more confusing, depending on your point of view.



How Do I Find It? With difficulty. This is one of the rarest editions of the *Doctor Who* annual.

THE MYSTERY OF THE MARIE CELESTE

"To think it was true, after all, that sea-serpents really existed."



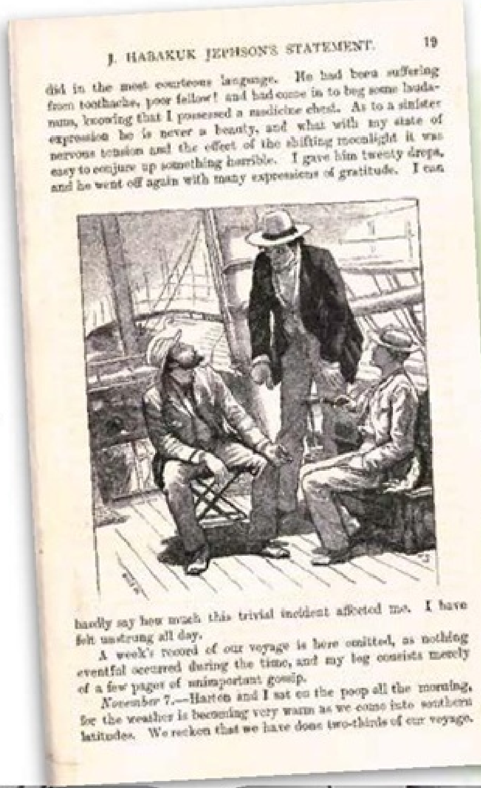
The TARDIS lands atop a vast metal globe, alongside another famous ship, and the Doctor has a chance to solve one of the sea's great mysteries.

The Doctor meets alien beings – on Earth, in the past. It's a staple of the series now, but it didn't happen very often in the 1960s. *The Mystery of the Marie Celeste* is an early, Dalek-free addition to the genre – and it just so happens to revisit the scene of the very first 'pseudo-historical' episode.

To be fair, the ship we see in *Flight Through Eternity* – the third instalment of 1965's *The Chase* – is the *Mary Celeste*, a real-life brigantine found drifting, deserted, on the Atlantic Ocean in 1872. Though based on its near-namesake, the *Marie Celeste* is fictional, having been created by Arthur Conan Doyle in the 1884 short story *J. Habakuk Jephson's Statement* – although the two have often been confused.

Perhaps, in the *Doctor Who* universe, both *Mary* and *Marie* exist. Or perhaps this *is* the ship seen in *The Chase*, but at a different point in its history. No date is given in this story, nor any crew members named, so it's certainly possible. Either way, the two crews meet ironically similar fates.

The *Mary Celeste*'s crew abandoned ship after Daleks appeared on board. The *Marie Celeste* is snatched up by a magnetic force, controlled by aliens from Arcturus. These beings resemble "magnificent specimens of early Greek manhood", so are quite distinct from the birdlike Arcturians of the 1968 annual, as indeed they are from Arcturus, the skull-in-a-glass-tank seen in *The Curse of Peladon* (1972).



J. HABAKUK JEPHSON'S STATEMENT. 19

did in the most courteous language. He had been suffering from toothache, poor fellow! and had come in to beg some laudanum, knowing that I possessed a medicine chest. As to a sinister expression he is never a beauty, and what with my state of nervous tension and the effect of the shifting moonlight it was easy to conjure up something horrible. I gave him twenty drops, and he went off again with many expressions of gratitude. I can

hardly say how much this trivial incident affected me. I have felt unstrung all day.

A week's record of our voyage is here omitted, as nothing eventful occurred during the time, and my log consists merely of a few pages of unimportant gossip.

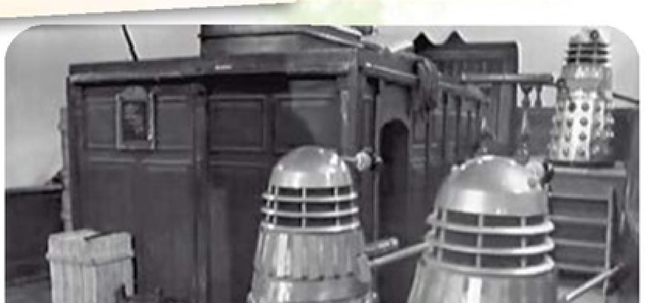
November 7.—Harton and I sat on the poop all the morning, for the weather is becoming very warm as we come into southern latitudes. We reckon that we have done two-thirds of our voyage.

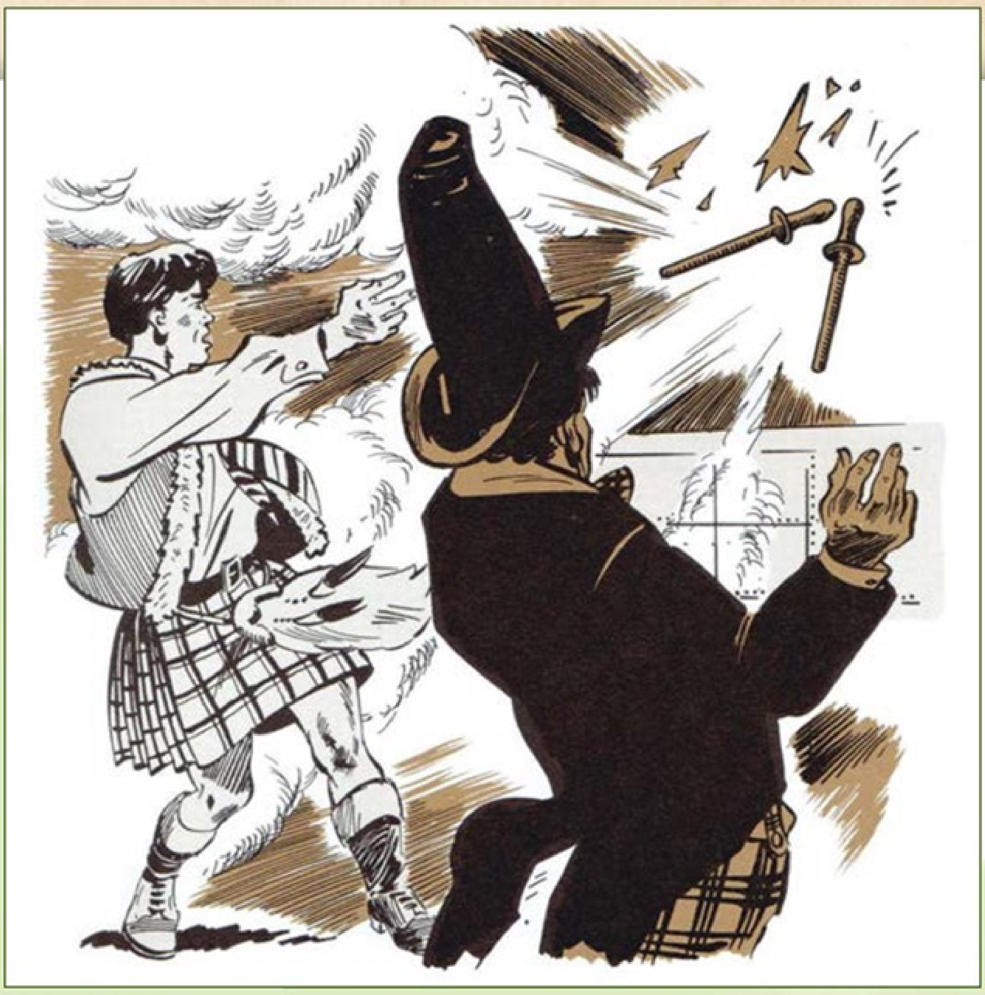
Far left from top: The *Dr Who Annual* for 1970, published in 1969; Jamie (Frazer Hines), the Doctor (Patrick Troughton) and Zoe (Wendy Padbury) in *The Space Pirates* (1969); an 1861 painting of the *Mary Celeste*; the frontispiece of the 1970 annual.

Above: The Doctor confronts the captain and crew of the *Marie Celeste*.

Left: A page from Arthur Conan Doyle's story *J. Habakuk Jephson's Statement* (1884) in *The Cornhill Magazine*.

Below: Daleks board the *Mary Celeste in The Chase* (1965).





Left: Jamie and the Doctor break a window, allowing noxious gas to escape.

Below left: The final page of *A Stitch in Time* (1972) from *TV Action + Countdown* issue 70.

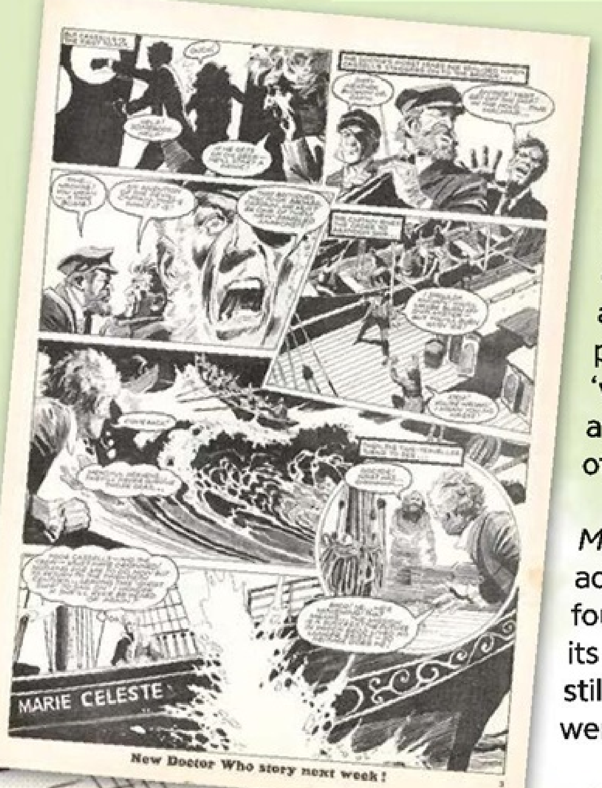
Below right: Nardole (Matt Lucas) in *The Eaters of Light* (2017).

Bottom: A huge sea-serpent attacks the *Marie Celeste*.

The Doctor – who's pictured in his distinctive tall hat, last seen on TV in 1967's *The Underwater Menace* – is magnetically pulled into a spaceship shaped like a metal globe. He and his companions are imprisoned with the brigantine's crew aboard this spaceship. The Arcturians are collecting specimens of various worlds' dominant species, for what the Doctor assumes to be a travelling museum, but he scuppers their plans by breaking a window with a marlin spike. Oxygen seeps out of the specimen room, deadly to the ammonia and methane-breathing aliens. The Doctor, Jamie, Zoe and the seamen stumble through a cloud of noxious green gas, and luckily find that the TARDIS has been brought inside the globe too.

It's a bad time for the Doctor to find that he doesn't have the key. "How stupid I am, my friends. How you must despise me," he laments – before realising that he simply left the key in the lock. But the seamen – portrayed as fearful, superstitious types – refuse to follow the Doctor and company inside, believing them to be "warlocks". They'd rather stay aboard the gas-filled spaceship.

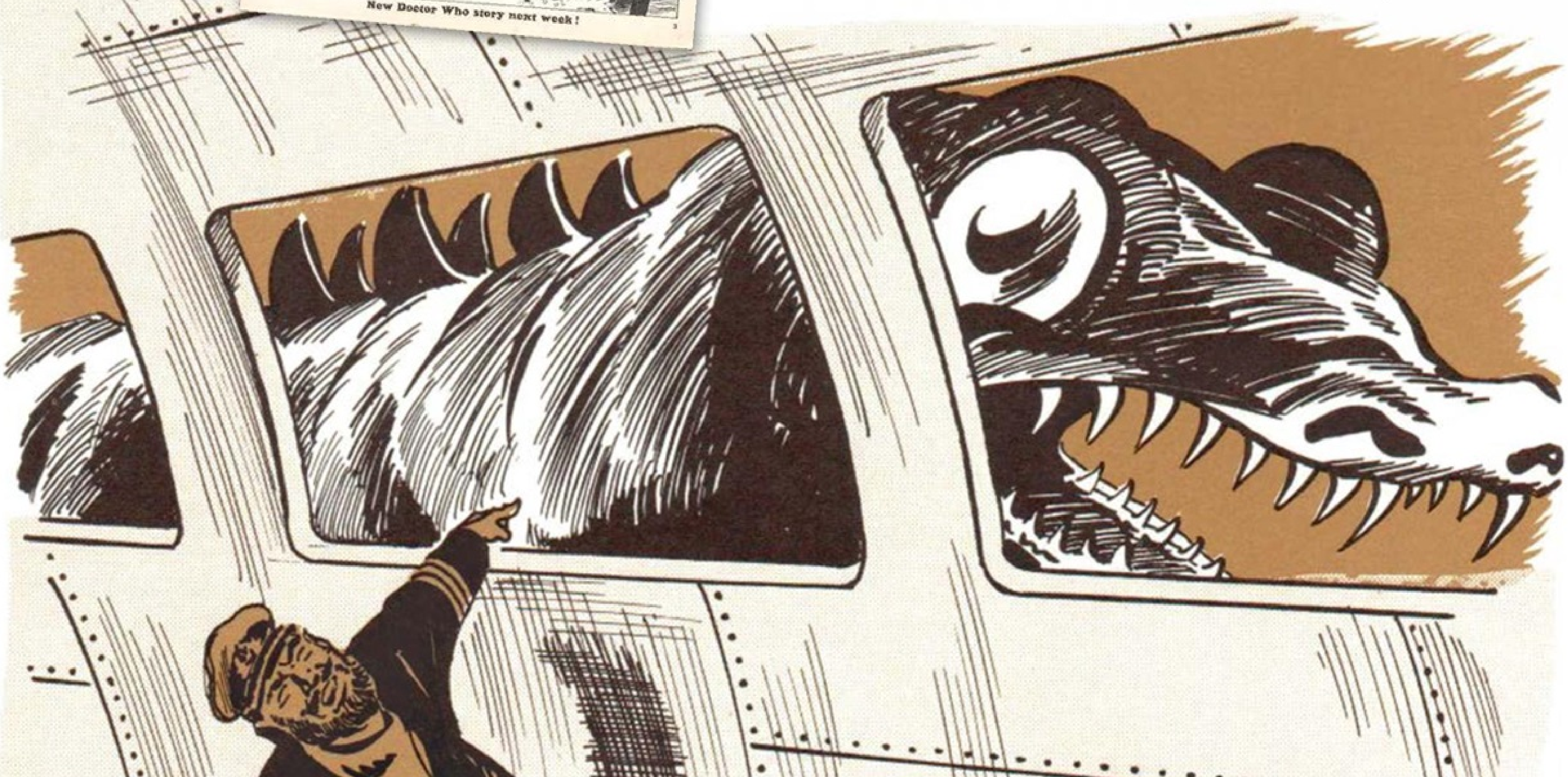
At which point, their woes increase with the random appearance of a giant sea-serpent. The monster wraps its coils about the Arcturian globe and pulls it underwater. The TARDIS dematerialises, leaving the seamen to be crushed/drowned/eaten/choked to death by ammonia and methane. When people use the phrase 'worse things happen at sea', this is the sort of thing they mean.


MARIE CELESTE
New Doctor Who story next week!
3

The now-deserted *Marie Celeste* is left adrift, waiting to be found with meals laid on its tables and its lifeboat still in situ. These details were also true of Conan Doyle's *Marie Celeste*, but not of the real-life *Mary Celeste* – though they *are* both true of the *Mary Celeste* in *The Chase*.

But even this wasn't the end of that ship's unlucky streak. The *Marie Celeste* was to lose another crew in *A Stitch in Time*, a 1972 *Doctor Who* comic strip in *TV Action + Countdown*, and yet another to the Daleks in *Timechase*, a prose story in *Terry Nation's Dalek Annual 1976*. On TV, the *Mary Celeste* was swallowed by an Enzomodon ambassador, who choked on its lifeboat – at least, according to Nardole in 2017's *The Eaters of Light*.

Doctor Who has famously destroyed Atlantis three times. But, once we take off-screen adventures into account, the five tragic fates of the *Mary/Marie Celeste* have that record comfortably beaten. **DWM**



Reviews

Our verdict on the latest episodes and products.

Audio Frequencies

Reviewed this issue

- ***Gallifrey: Time War 4***
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  RRP £22.99 (CD), £19.99 (download)
- ***Torchwood: Coffee***
  Featuring Ianto Jones
  RRP £10.99 (CD), £8.99 (download)

Available from bigfinish.com

Review and illustration
by **JAMIE LENMAN**

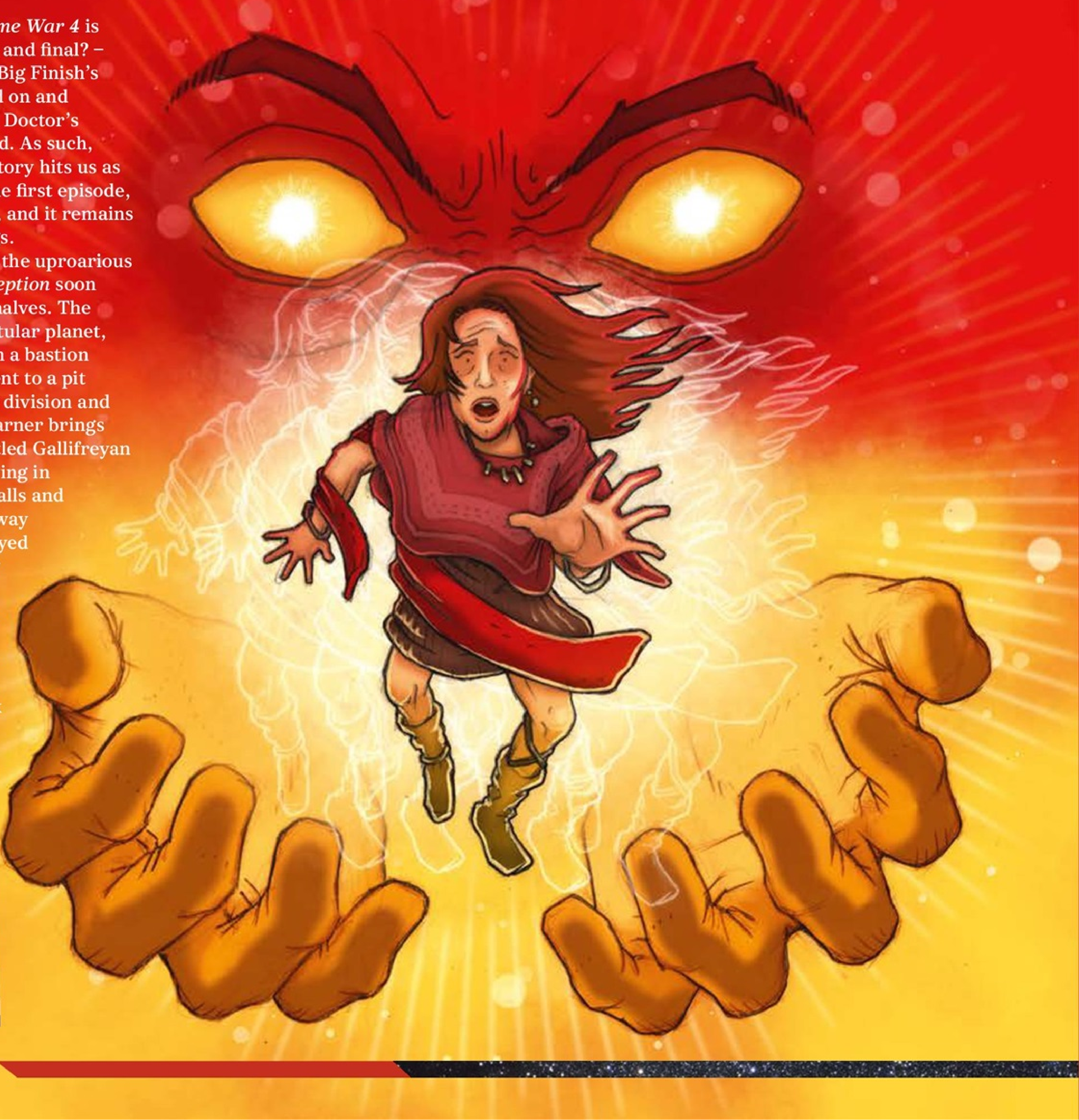
Gallifrey: Time War 4 is the latest – and final? – chapter in Big Finish's saga staged on and around the Doctor's home-world. As such, the weight of a 17-year history hits us as soon as we press play on the first episode, Lisa McMullin's *Deception*, and it remains throughout the proceedings.

Picking up directly from the uproarious climax of *Time War 3, Deception* soon settles into a game of two halves. The first concentrates on the titular planet, continuing its descent from a bastion of culture and enlightenment to a pit of devious snakes, riven by division and intrigue. Pippa Bennett-Warner brings a stern authority to embattled Gallifreyan Prime Minister Livia, weaving in and out of the political pitfalls and followed every step of the way by her advisor Mantus, played with slithering sibilance by Samuel Clemens. These scenes serve to underscore the theme of mistrust that runs throughout the whole anthology, painting a picture of Gallifrey so bleak and unfriendly that it's almost a relief to join Leela on her mission into the darkest corners of the mind.

Charged with rescuing two resistance fighters from a devious time-trap, Louise Jameson's Leela is the calm at the centre of the storm. Her sturdy portrayal of the Sevateem warrior remains impressively consistent after 40-odd years, and her measured, confident tones are like those of an old friend.

Inside the cannily named 'deception filter' we encounter a discombobulating, Matrix-style nightmare world that might be clichéd if it wasn't so frightfully well done. As castaways Filius and Castine, Steven Flynn and Debbie Korley shiver and sweat in the midst of the madness, working in tandem with the queasy sound design to deliver a terrifyingly immersive experience. Even Leela's steely cool is stretched to breaking point as she encounters the whispering 'Neverman', a disembodied voice threatening to prise her fingers from their slender grip on sanity. His unbidden completion of a tense countdown is a blood-freezing moment, and as this first instalment draws to a close we're left wondering if he might have been underused.

Rewinding a little, Lou Morgan's *Dissolution* takes us back to the start of the previous episode in order to follow the course of Leela's two companions – Seán Carlsen's exiled CIA agent Narvin and Omar Austin's Rayo, her ersatz nephew. Their trip to visit Narvin's old mentor on



LALLA WARD · LOUISE JAMESON · SEÁN CARLSEN
RICHARD ARMITAGE · MILES RICHARDSON · NICHOLAS BRIGGS
BBC DOCTOR WHO
GALLIFREY
TIME WAR
VOLUME FOUR

one of Big Finish's many 'paradise planets' conjures up images of *The Empire Strikes Back*, and although Anna Carteret's wise Apothecary doesn't quite measure up to Frank Oz's immortal puppet Yoda, she's still a joy to be around.

This is the contemplative instalment of the quartet, and as the two travellers begin to unpack their emotional baggage from the previous box set, we do start to feel a bit like we might have some homework to catch up on. Still, the character beats are marked clearly enough for us to appreciate the work everyone is putting into their individual arcs. Rayo pulsates with adolescent rage while Narvin broods on his own impotence, and it's all very angsty until Nicholas Briggs turns up with his 'two different Daleks talking to each other' trick, which never ceases to amuse. The eventual confrontation is so slight it's devoid of any real tension, yet it still allows Carlsen and Austin to break through their anger into a delicate display of deeper feeling; their fragile farewell is a genuinely touching highlight.

> **The President's pomposity and arrogance is cleverly mirrored by the equally outrageous Dalek Emperor.**

From an audacious cliffhanger we barrel headlong into David Llewellyn's *Beyond* – quite literally, for that's the name of a mysterious realm where events which never happened are played out. Here we find Lalla Ward's indelible Romana, indignant as ever, sputtering her incredulity at Miles Richardson's Braxiatel as he attempts to rescue her – or so he claims.

The thrum of mistrust that emerged in *Deception* and dogged us through *Dissolution* is turned up to ear-splitting volume in this story, as the dead-end dimensions are used to explore some knotty conundrums about the nature of self. If an alternative you from another reality commits a heinous crime, are you still guilty? How far can you trust your own intentions, never mind the intentions of your friends? These riddles are so delicious and involving that there's almost no room for the gory subplot of Susie Emmett's luckless Zara and the hideous Ravenous, rendered in vivid strokes by George Asprey. Emmett magnifies Asprey's feral presence with a riveting display of utter terror, an energy she later translates into a visceral bloodlust.

Sadly, although the Ravenous themselves are fabulously frightening, we never feel their fetid breath on our heroes' necks long enough to register any real threat. It's just as well that Richardson's turn as the aged future Braxiatel is so engaging, and he certainly gives Briggs a run for his money in the multi-voice conversation stakes.

At the end of perhaps the strongest story in the set, Romana is ready to join her co-leads for the big finale, Matt Fitton's *Homecoming*. If the three preceding segments focused in turn on Jameson, Carlsen and Ward's characters, the time has finally come for Richard Armitage's moment in the spotlight, booming through the Capitol's crumbling corridors as the newly regenerated Rassilon. His deep voice swathed in echoes, Armitage imparts grandeur with just a hint of madness and even recalls something of Richard Mathews' original portrayal from 1983's *The Five Doctors*. The President's pomposity and arrogance is cleverly mirrored by the equally outrageous Dalek Emperor, voiced again by Nick Briggs as one of several distinct pepperpots, to the point where things begin to feel a bit like an Eddie Murphy movie.

Puncturing the hot air and serrated cries of "Blasphemy!" are our rag-tag team of Time Lords, desperately trying to save the world from their own megalomaniac leader. It's wonderful to have Leela and Romana together again, showcasing the solid chemistry they've developed over the years, and Seán Carlsen completes Narvin's journey from snide jobsworth to rugged action-man with heroic credibility. As the epic tale draws to a finish, Armitage weaves a thread of religious delusion into Rassilon's mental disintegration that wanders in the direction of camp but stops deftly short. By the time of his final showdown with Ward and Jameson, he's by far the scariest thing in the whole caboodle.

In conclusion, the biggest criticism that could be levelled at *Gallifrey: Time War 4* is also its greatest recommendation; namely, that experiencing it in isolation is bound to make the listener feel like there's an awful lot they've missed, and therefore keen to familiarise themselves with the previous series. A rich tapestry, and one we hope will keep spinning for a good while yet.

In contrast, *Torchwood: Coffee* is more a celebration of the little things. Range producer James Goss' delightful kitchen-sink drama feels very much like a play, revolving around just three characters: Shaun Chambers' guarded café owner David, Sarah Griffin's bubbly barista Kathy and everyone's favourite tea-boy Ianto Jones, lovingly →

Above inset: Seán Carlsen (who plays Narvin) and Anna Carteret (the Apothecary) in the studio.

Above right: Richard Armitage as Rassilon.

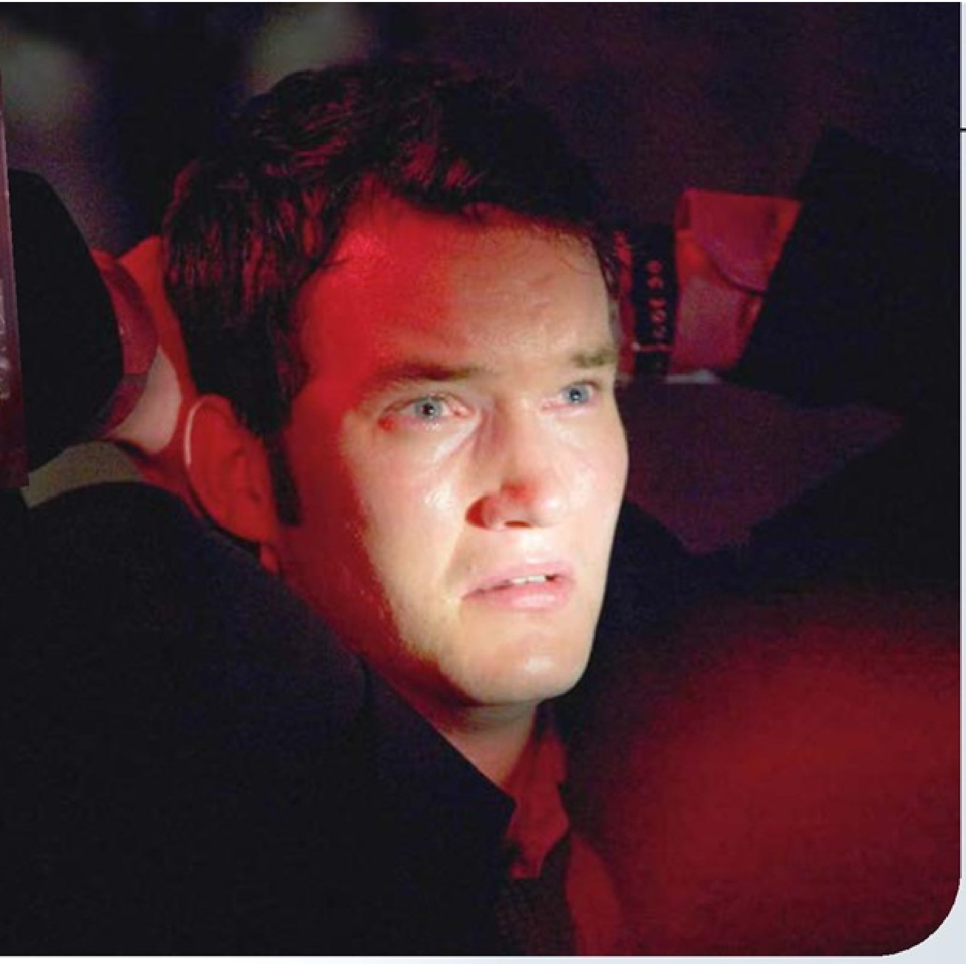
Right: Louise Jameson as Leela in *The Invasion of Time* (1978), and Lalla Ward as Romana in *Meglos* (1980).

→ reprised by Gareth David-Lloyd. Set almost entirely within a small eatery across the road from Torchwood Three headquarters, *Coffee* takes place alongside the first three series of its parent TV show, giving us a unique view of those tumultuous events from the perspective of two service-industry civilians.

From the off, the focus is on character rather than audacious set-pieces, and the small-world surroundings make for an intimate air. David-Lloyd does a tremendous job at recreating the younger version of his character, then evolving him at hyper-speed from nervous interviewee to hardened field operative in just over an hour. Similarly, Kathy and her boss Dave come over as fully rounded, realistic portraits of recognisable people. Goss has series architect Russell T Davies' knack for sensitive and truthful portrayals of everyday folk, and the actors step up to the plate admirably.

The real joy of the piece is experiencing the journeys of three people who start out as strangers and end up bound together in ever more complex patterns, delineated with deliberate detail and obvious care. Everything remains in motion, with barely a moment's equilibrium between the trio; feelings of suspicion, desire, loss, betrayal and even bigotry bubble and froth throughout, like the rich liquid in the fancy percolator Ianto is so keen on.

FULL CAST AUDIO DRAMA
BAPS
GARETH DAVID-LLOYD
TORCHWOOD
COFFEE
BY JAMES GOSS



Right: Ianto Jones (Gareth David-Lloyd) in the *Torchwood* episode *Cyberwoman* (2006).

Below inset: Narrator Peter Purves.

Bottom: Tor (Patrick Godfrey) and Chal (Ewen Solon) in *The Savages* (1966).

> **Feelings of suspicion, desire, loss, betrayal and even bigotry bubble and froth throughout.**

Ably abetted by his co-stars, David-Lloyd holds the whole thing together, allowing the shy Cardiff boy to be charming, coquettish, despairing and even spiteful whilst all the while remaining thoroughly likeable. His meta-textual soliloquy about the social importance of hot beverages, which so easily could have felt forced in less skilled hands, is a magical moment to be savoured like the nutty aroma of a finely roasted blend.

For their part, Shaun Chambers and Sarah Griffin make the most of two meaty roles, and the fun they're having while doing it is audible. Chambers walks a tightrope between venom and vulnerability as David, struggling with jealousy and grief while trying to create the perfect bacon salad. The result is a painfully honest performance, satisfyingly solid and beautifully textured. His employee Kathy suffers slightly from a comparatively thin backstory, but Griffin makes up for this with an irresistible brio, plus the ability to turn on a sixpence between caring compassion and righteous indignation. We really feel like we've spent three years with these people. When discord renders them asunder, the cold chill that whistles between them is almost unbearable, but when the going is good that little café in the bay feels like the warm centre of the universe.

The crowning achievement of *Torchwood: Coffee* is that you don't have to have seen a single episode of its television incarnation to appreciate it; long-term fans will relish the baked-in references to previous adventures, but they're far from required reading. Thus *Coffee* may be enjoyed either as a juicy jumping-off point for interested newbies, or as an affectionate ode to those first three years, in particular the sorely missed Ianto Jones. There's lovely! **DWM**

Audiobook

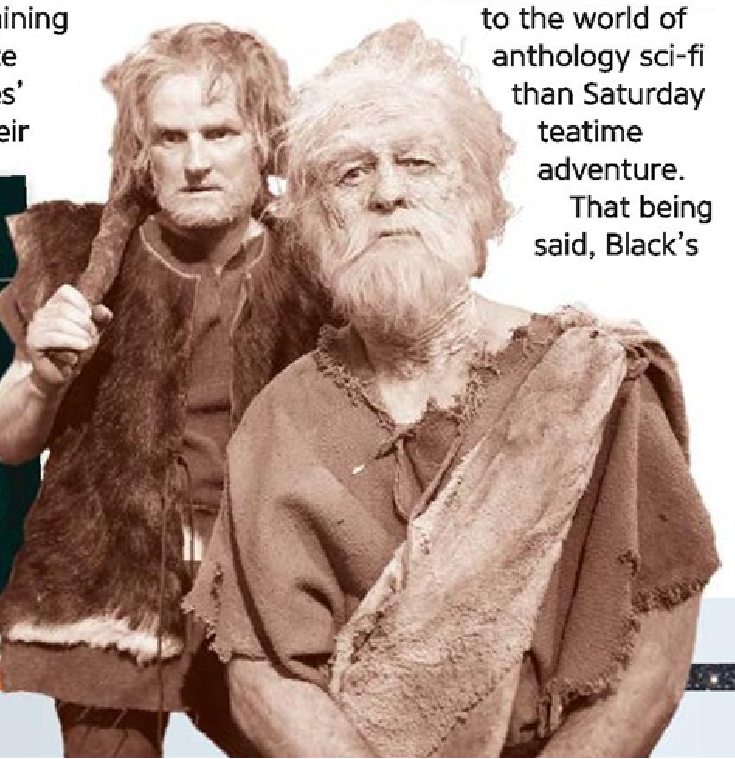
The Savages
Featuring the First Doctor, Steven and Dodo
Written by Ian Stuart Black
Read by Peter Purves
RRP £20 (CD), £9 (download)

Available from BBC Audio

If anyone's got the missing episodes of *Doctor Who*, it's the Elders. They've been charting the Doctor's adventures from galaxy to galaxy, so are delighted when their idol pops by for a visit, along with Steven and Dodo. But the Elders, led by Jano, have a dark secret...

That's the basic wheeze of *The Savages*, broadcast at the tail end of the First Doctor's era, with original writer Ian Stuart Black novelising his thoughtful adventure some 20 years after its TV outing. Presented here as an unabridged reading from the always-excellent Peter Purves (who played Steven), it's a tidy rendition of a story that never really catches light.

BBC
DOCTOR WHO
THE SAVAGES
IAN STUART BLACK
READ BY PETER PURVES



The Savages has some good central ideas – an enlightened society with an ugly truth, draining the life essence of 'the Savages' to advance their society, dumping the drained, weakened victims out in the wilderness. When the travellers turn up, Jano can't help but give in to fanboy wish-fulfilment and drain the Doctor's own essence. That's the kind of idea that could drive an entire episode in modern currency, and there's fun here. However, *The Savages* is a touch pedestrian, perhaps more suited to the world of anthology sci-fi than Saturday teatime adventure.

That being said, Black's writing is never less than well-constructed, and Purves provides a fulsome reading, giving his TV counterpart's swansong some heft. Purves is so experienced, it's always a pleasure to listen to his calming tones; his Steven remains stoic and heroic, Dodo plucky and rash, while his spiky take on the Doctor is a delight to hear.

As usual, BBC Audio's treatment of the book is slick and polished, and that's crucial with a story like *The Savages* where the added dimension of music and sound effects makes a huge difference. With *The Savages*, the entire Target book adventures of Steven Taylor have now been committed to audio – so, like Steven, this may be Purves' final contribution to the range. If so, it's not a bad way to finish. **MARK WRIGHT**

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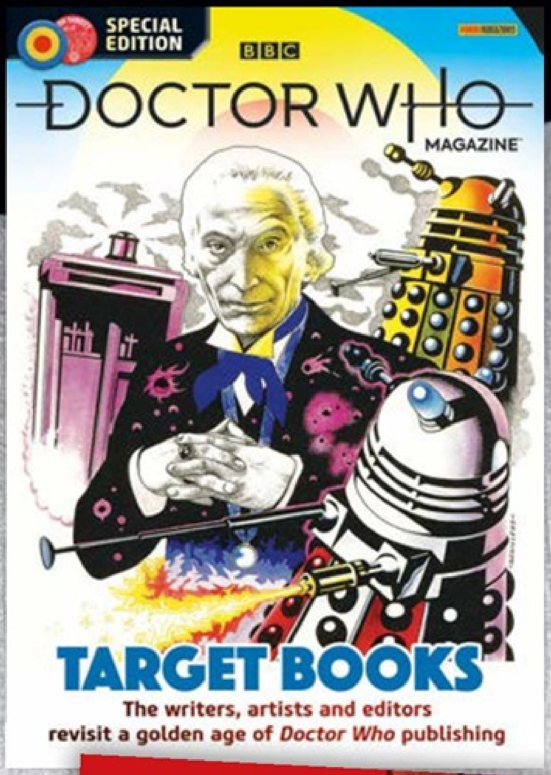
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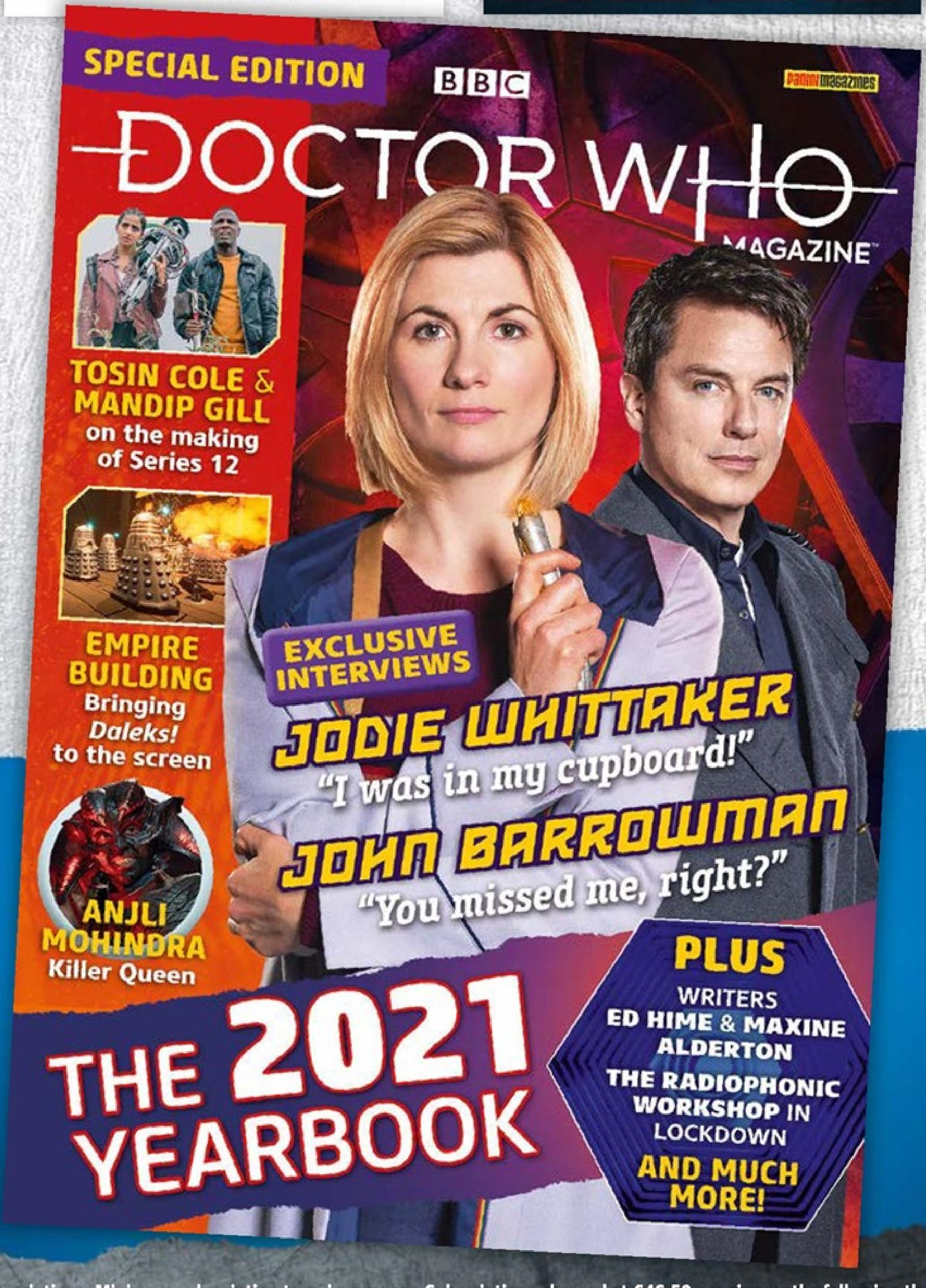
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JOHN BARROWMAN "You missed me, right?"
PLUS
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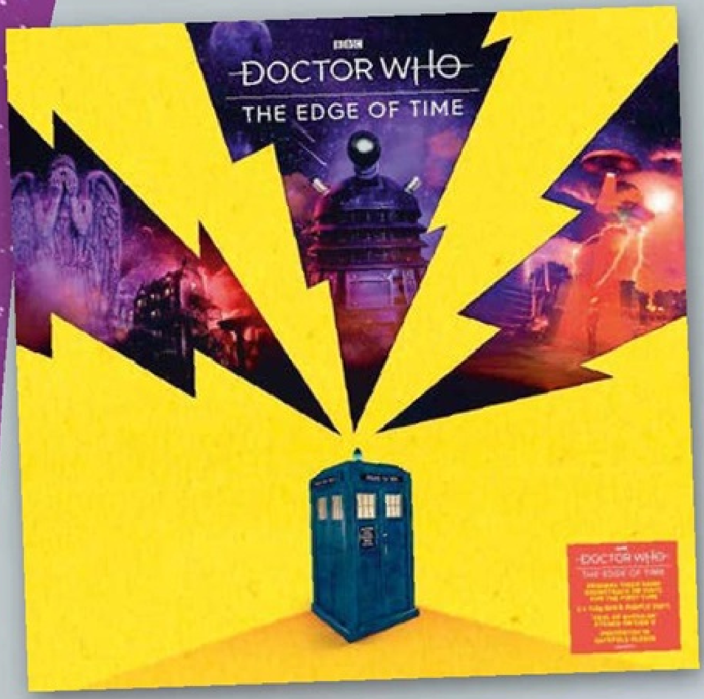

BBC
DOCTOR WHO
THE EDGE OF TIME

The Edge of Time

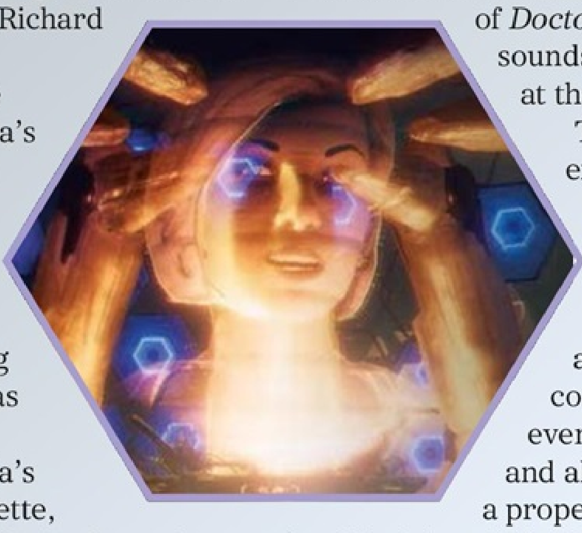
Vinyl

Composed by Richard Wilkinson
RRP £34.99
Available from Demon Records

The original *Doctor Who* video game, 1983's *The First Adventure* for the BBC Micro, opened with a couple of bars of bleeping that were just about recognisable as the series' theme tune. Things had moved on quite a lot by 2019, when Maze Theory released *The Edge of Time*.

Featuring Jodie Whittaker as the voice of the Doctor – guiding the player through a battle with Daleks, Weeping Angels and some new adversaries – *The Edge of Time* is a virtual reality game available for several platforms including PlayStation VR and Oculus Rift. A 2020 update added a large number of extra characters and archive clips, integrating the game in the *Time Lord Victorious* saga.

As *The Edge of Time* originally featured just the current Doctor, Richard Wilkinson's score was designed to fit alongside composer Segun Akinola's contributions to recent television episodes. But that didn't stop Richard – a *Doctor Who* fan since childhood – incorporating influences from other eras of the series' music.



Working within Akinola's already wide musical palette, and conscious of the need to make each section of the game a fresh and distinct experience for the player, Wilkinson worked in a number of references to the music he'd grown up with. There are dramatic orchestral build-ups echoing a Murray Gold score, subtle nods to the melody of the main *Doctor Who* theme, brief flashes of backwards sounds similar to an early BBC Radiophonic Workshop piece, and pastiches of the early 1980s musical contributions of Peter Howell, Roger Limb and Paddy Kingsland, performed on digital simulations of the actual synthesisers they would have used.

There's also some effective use of old-fashioned stereo separation, while still retaining the richness and depth of modern television music. The overall effect is a celebration of the entire history of *Doctor Who* music that sounds vintage and futuristic at the same time.

This isn't just an exercise in homage, though, nor are the soundtrack selections simply background atmospherics. There's a strong and individual compositional 'voice' that's even hummable in places, and all of the tracks have a proper structure and ending while doing their job in accompanying the game's action. A series of cues presented as an album can sometimes prove challenging on the ear, but for many listeners this will evoke happy memories of the BBC's original *Doctor Who – The Music* LP from 1983; indeed, certain passages could actually have come straight from it.

Previously available as a digital download, Demon have now released *The Edge of Time*'s soundtrack across three sides of vinyl, with an etching of the Seal of Rassilon on the fourth. Pressed on sturdy 140g coloured vinyl, it booms out of the speakers with a warm and full sound; something that isn't always easy to achieve with music that wasn't created with vinyl in mind. The gatefold sleeve features the arresting key art from the original game in its biggest and best rendition yet; another advantage over streaming media. In a subtle and clever touch, the discs are shaded to correspond with the two halves of the artwork.

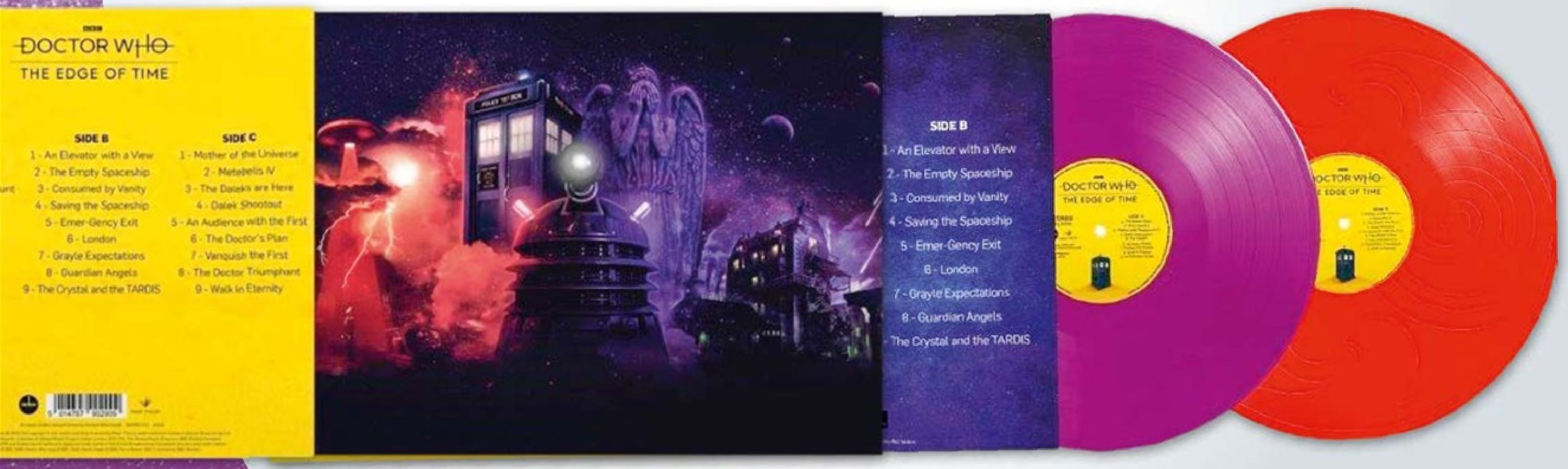
Even if you aren't a gamer, if you like *Doctor Who* music in all of its many and varied forms then *The Edge of Time* is worth a listen, especially when presented as well as this. Let's just hope Demon do as good a job when they get around to *The First Adventure*… **TIM WORTHINGTON**

Top right inset: A hologram of the Thirteenth Doctor in the video game *The Edge of Time*.

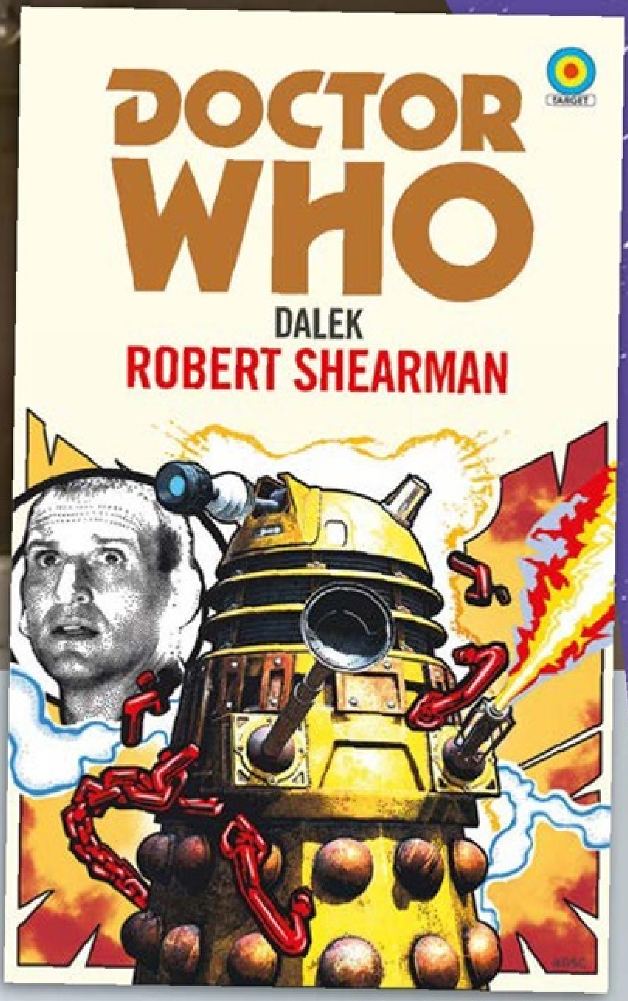
Above right inset: Composer Richard Wilkinson.

Right: A Dalek is one of the many dangers faced in the game.

Below: Demon Records' lavish presentation for the new soundtrack, with a gatefold sleeve and coloured vinyl.


DOCTOR WHO
THE EDGE OF TIME
SIDE B
1 - An Elevator with a View
2 - The Empty Spaceship
3 - Consumed by Vanity
4 - Saving the Spaceship
5 - Emer-Gency Exit
6 - London
7 - Grayle Expectations
8 - Guardian Angels
9 - The Crystal and the TARDIS
SIDE C
1 - Mother of the Universe
2 - Metebelis IV
3 - The Daleks are Here
4 - Dalek Shootout
5 - An Audience with the First
6 - The Doctor's Plan
7 - Vanquish the First
8 - The Doctor Triumphant
9 - Walk in Eternity

Dalek



Book

Featuring the Ninth Doctor and Rose
Written by Robert Shearman
BBC Books RRP £7.99

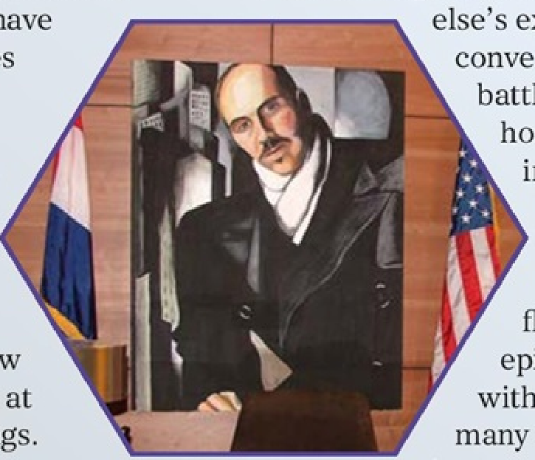
This novelisation of the 2005 episode, written by its scriptwriter Robert Shearman, is only the second Ninth Doctor story to be adapted as a book. That's in keeping with its genesis: it was conceived as a second 'launch night' for the revived series, scheduled as the sixth episode to give a mid-season bump that, in the event, wasn't required. Russell T Davies, Christopher Eccleston and Billie Piper had already won us over completely. But the notion was sound; from their very beginning the Daleks have grabbed attention, headlines and TV ratings.

However, *Dalek* had almost as big a task as that series' opening episode, *Rose*. During the original run of *Doctor Who* the Daleks had become a bit over-familiar; even the show had occasionally poked fun at their perceived shortcomings. In the years since 1989 they'd been reduced to advertising chocolate bars and appearing in comedy sketches. They'd become cuddly and safe. Shearman set out to make them dangerous again – the ultimate villains that took on the Time Lords and won. He was more successful than he could probably have imagined.

> The novelisation retains the commitment to making the Dalek frighteningly unstoppable.

The TV version of *Dalek* tackles the jokes head on and demolishes them – the sink plunger becomes a grisly skull-crusher; the Dalek doesn't just go up the stairs, it becomes a floating death machine; the 'Dalek bumps' are unleashed as deadly weapons. The novelisation retains all these sequences and the absolute commitment to making the Dalek frighteningly unstoppable. It goes further, though, than what was acceptable for a family audience in 2005 – not graphically, but in providing more context and flavour than was possible in a 45-minute episode.

Henry Van Statten's Utah bunker is full of broken things – not just alien flotsam and jetsam, or the battered 'Metaltron' in the cage, but pretty much everything that Van Statten has touched. The slightly comedic, spoiled rich man on TV is still here, but the book lets us glimpse his thoughts and the petty cruelty of the man. Everything he does is calculated to make him look good at someone else's expense, every conversation is a battle to be won. Even the horrible modern art portrait in Van Statten's office gets a backstory.



The book's chapters, which closely follow the flow and dialogue of the episode, are interspersed with 'tales' that tell us how many of Van Statten's staff happen to be in his collection. Simmons, the torturer, gets a Stephen King background of animal cruelty, bullying and insanity that first brought him to Van Statten's attention. Adam Mitchell, the 'companion who failed', is a boy genius whose talents have been twisted by Van Statten. He won his job by making his predecessor look bad in one of Van Statten's nasty games. Now, Van Statten threatens to replace him with Rose, making Adam's eventual betrayal more understandable. We're also told about Klein, a random guard, whose family life has been torn apart by Van Statten. We even see inside the Dalek's own head, including a glimpse of the War Doctor and the fall of Arcadia, and learn the true horror of extermination (being annihilated from the inside out).

There's a common thread between all these characters – broken families and dysfunctional parent-child relationships. You may shudder when the Dalek thinks of the Doctor like an unforgiving father. Only the Doctor and Rose don't get 'tales'. In keeping with the approach of the 2005 series, we learn about them from the effects they have on the people around them.

This is a magnificent novel, filled with vivid prose (the Dalek's skin creates "a flat sizzling, like a dying wasp"), retelling a familiar story and making it feel fresher and darker.

MATT MICHAEL

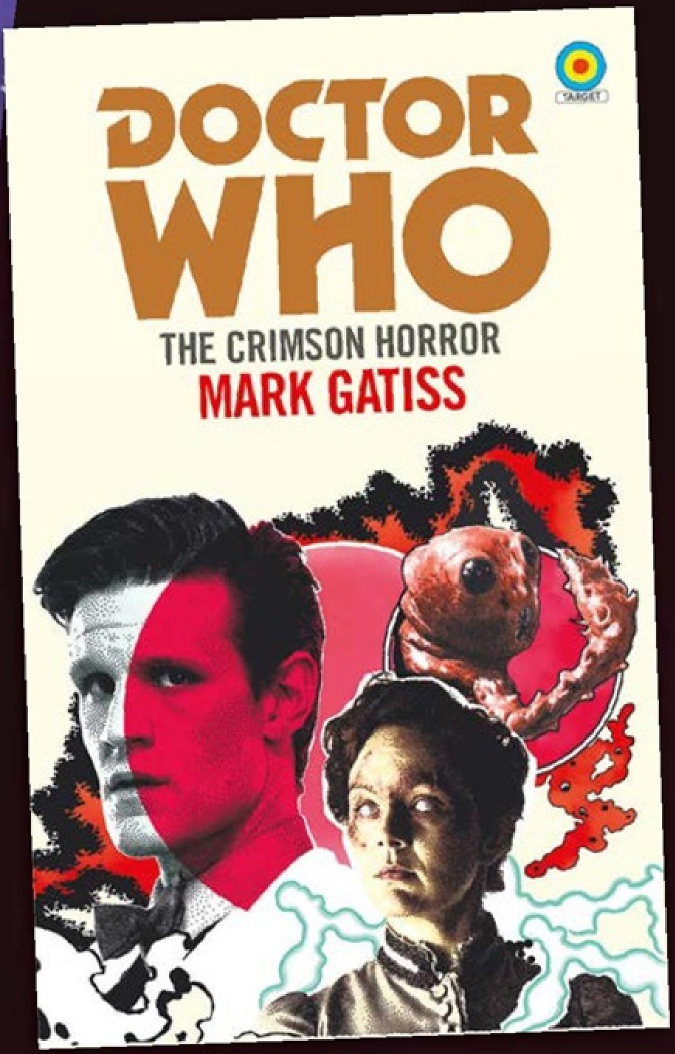
Top: The final moments of the creature and the armoured machine that contains it, in *Dalek* (2005).

Above left: The portrait in Van Statten's office.

Above right: Bruno Langley as Adam Mitchell.

Right: Writer Robert Shearman on set during the production of *Dalek*.

The Crimson Horror



Book

Featuring the Eleventh Doctor and Clara
Written by Mark Gatiss
BBC Books RRP £7.99

The Crimson Horror, Mark Gatiss' homage to penny dreadfuls, was thoroughly entertaining on television back in 2013: a Victorian mystery involving a model town with a dark secret, Dame Diana Rigg in full villainous glory and the Doctor giving it his best Yorkshire accent. How does Gatiss' novelisation of the adventure compare?

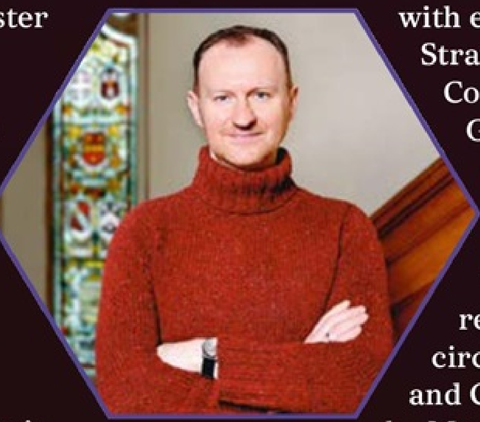
The conceit of the novel is that it's told through documents assembled for his heirs by one Jonas Thursday, whose brother Edmund disappeared two years earlier. Through "journal entries, phonographic recordings, scribbled notes, eye-witness accounts and best guesses" from a variety of sources, he tells the story of "what the yellow press came to call 'The Crimson Horror' – and its curious prequel".

The prologue and opening chapters comprise the reminiscences of Jenny Flint of the Paternoster Gang, which includes her wife Madame Vastra and the Sontaran butler Strax, recounting their investigations into a bizarre spate of murders. The mysterious deaths are centred around the factory town of Sweetville, a place touted by its founder, Mrs Gillyflower, as the New Jerusalem.

It feels appropriate that Gatiss has given Jenny the focus. After all, on TV the Doctor and Clara are absent for the first third of the story, throwing the Paternoster Gang into the limelight. As Watson to Vastra's Holmes, Jenny's narration turns this novelisation in parts into a tribute to Arthur Conan Doyle – and she herself cites him early on, among other novelists.

Vastra is already familiar with the Doctor and his peculiarities, but for Jenny he's a conflicting presence; rather unfairly, he seems to know more about Jenny's wife – the person she thought she was closest to – than she does. This friction adds a layer of conflict and emotion to the story, as well as hinting that there could have been many adventures involving the Doctor and Vastra before the events of 'The Crimson Horror'.

> The novelisation greatly expands upon the events of the story as seen on television.



As the story progresses, Jonas Thursday re-enters the narrative and the pace ramps up as a number of other new narrators are introduced. We're presented with extracts from Commander Strax's 7900 XVL Data Core, transcripts of Ada Gillyflower's phonographic records and even a rambling entry from the Doctor himself, the 'Diary of a Madman', relating the strange circumstances in which he and Clara came to be trapped by Mrs Gillyflower in Sweetville.

In the tradition of the best of the Target range, the novelisation greatly expands upon the events of the story as seen on television. Among the many highlights are extracts from the account of Commander Strax, which not only tell us what happened after his apparent death at Demon's Run in 2011's *A Good Man Goes to War* (expanding on the explanation given in the DVD extra *The Battle of Demon's Run: Two Days Later*) but also reveal the hilarious origin of his love of Earth sweets: Turkish Delight, pear drops and ("most precious of all") sherbet fancies.

Doctor Who – The Crimson Horror is just what you'd expect from a writer of Mark Gatiss' calibre. It's a cleverly structured and thoroughly entertaining novel that maintains all the fun of the on-screen adventure while offering a whole lot more besides. It's *Doctor Who* meets Sherlock Holmes 'oop North'. Who could ask for more? As Jenny Flint herself might put it, it's a right proper treat!

CLAIRE KERRY

Above inset from top: Mr Thursday (Brendan Patricks) in *The Crimson Horror* (2013); Commander Strax (Dan Starkey) in *A Good Man Goes to War* (2011); author Mark Gatiss.

Right: The Doctor (Matt Smith) is rescued by Jenny (Catrin Stewart) after falling foul of the 'Crimson Horror'.

The Witchfinders

Book

Featuring the Thirteenth Doctor, Graham, Ryan and Yaz
Written by Joy Wilkinson
BBC Books RRP £7.99

The Doctor, Yaz, Ryan and Graham arrive at Bilehurst Cragg in the early 1600s, where local women are being persecuted, tried and killed for alleged witchcraft. The TARDIS 'fam' attempt to save the population from the holder of the trials, the overzealous Becka Savage, by posing as witchfinders. However, the Doctor soon realises that the world faces a more serious threat than witches...

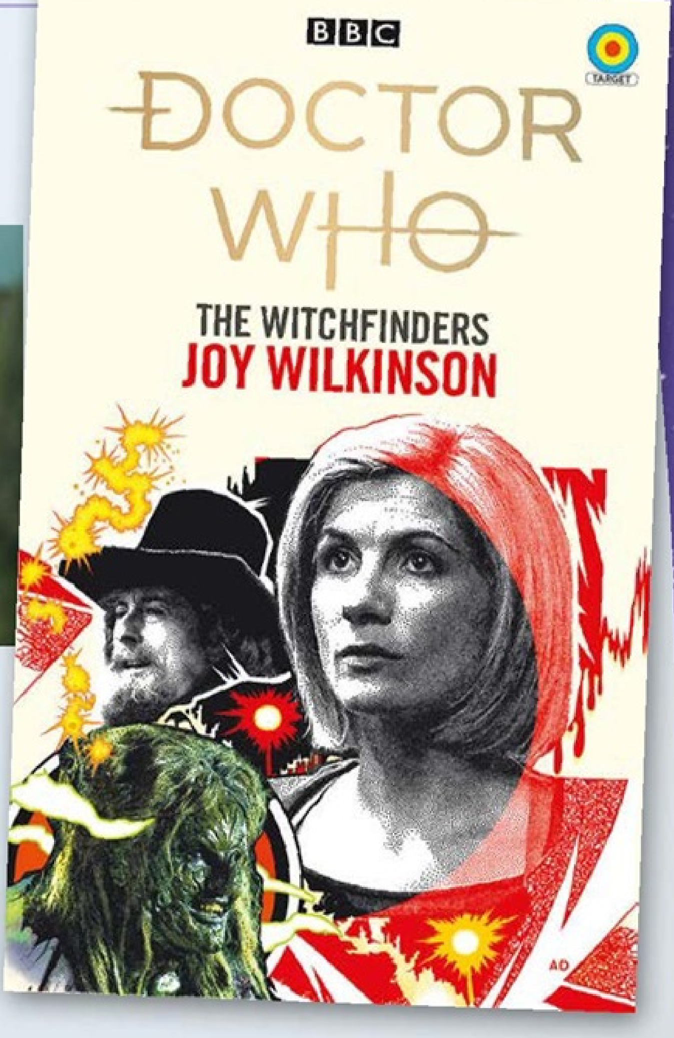
In this entertaining Target novelisation of her 2018 episode *The Witchfinders*, Joy Wilkinson explores the characters and events seen on TV in far more depth, as well as introducing significant new scenes to open and close the story. We learn how the evil alien Morax, led by the vicious Queen Sselde, were incarcerated in a hill on Bilehurst Cragg by a higher power, after being found guilty of the most horrendous war crimes. We also discover the motivation behind King James I's passion for ridding England of witches, the tragic history and tangled relationship between Willa Twiston, her Granny, and Becka Savage, and, at the end of the book, the ultimate fate of Willa herself. This left-field coda to the broadcast episode is genuinely surprising and would have been wonderful to see on screen.

The inner thoughts of the TARDIS team are explored too. Yaz, moved by the unfair treatment that Willa and her family are subjected to, recalls being the victim of racist bullying at school – torments that ultimately caused her to run away from home (as seen in the 2020 episode *Can You Hear Me?*). Graham, pragmatic and practical as ever, wants to go back in time to see the court of Elizabeth I because it's easier than finding a film of her on DVD, and Ryan spends much of his time trying to avoid the amorous attentions of King James, while worrying about how to keep his trainers free from mud.

Unusually for a Target novelisation, we also gain an insight into what the Doctor is thinking. Now in her first female form (or so she thinks!), she's frustrated that her latest incarnation has put her at a disadvantage in a time and place where women are seen as second-class citizens. Despite this, she's still intent on seeing the good in people, whatever the attitudes towards her may be, and saving the lives of apparently irredeemable individuals.

Throughout the book, readers are treated to subtle continuity references. The Doctor remembers "the time she spent wrestling with a certain Beast in a certain pit" (*The Satan Pit*, 2006) and the first time she stood accused (*The War Games*, 1969). There's even a chapter titled *The Trials of a Time Lord*, in a witty homage to the 1986 season.

> **Unusually for a Target novelisation, we gain an insight into what the Doctor is thinking.**



As well as humour, there's horror too, with Sselde's attempted murder of a trapped infant child, the actual murder of a subordinate who dares to question her ruthlessness, and the animated, muddy 'witch' corpses, their eyes "swimming with dark gritty liquid". Wilkinson's writing skilfully ensures that the prose is gory enough to please bloodthirsty younger readers, while not going so far as to worry their parents.

The Witchfinders is a fast-paced historical adventure that's enjoyable to fly through with our Doctor and her companions, and it's a welcome addition to the Target range. This is the first novelisation of a Thirteenth Doctor story, but hopefully it won't be the last. **SOPHIE ILES**

Top: King James (Alan Cumming) takes comfort from the presence of Ryan (Tosin Cole) in *The Witchfinders* (2018).

Above inset: Author Joy Wilkinson.

Left: The Doctor (Jodie Whittaker) confronts Becka Savage (Siobhan Finneran).

Competitions

WIN!

Your chance to bag the latest *Who* goodies!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

50th ANNIVERSARY SPECIALS STEELBOOK

BLU-RAY

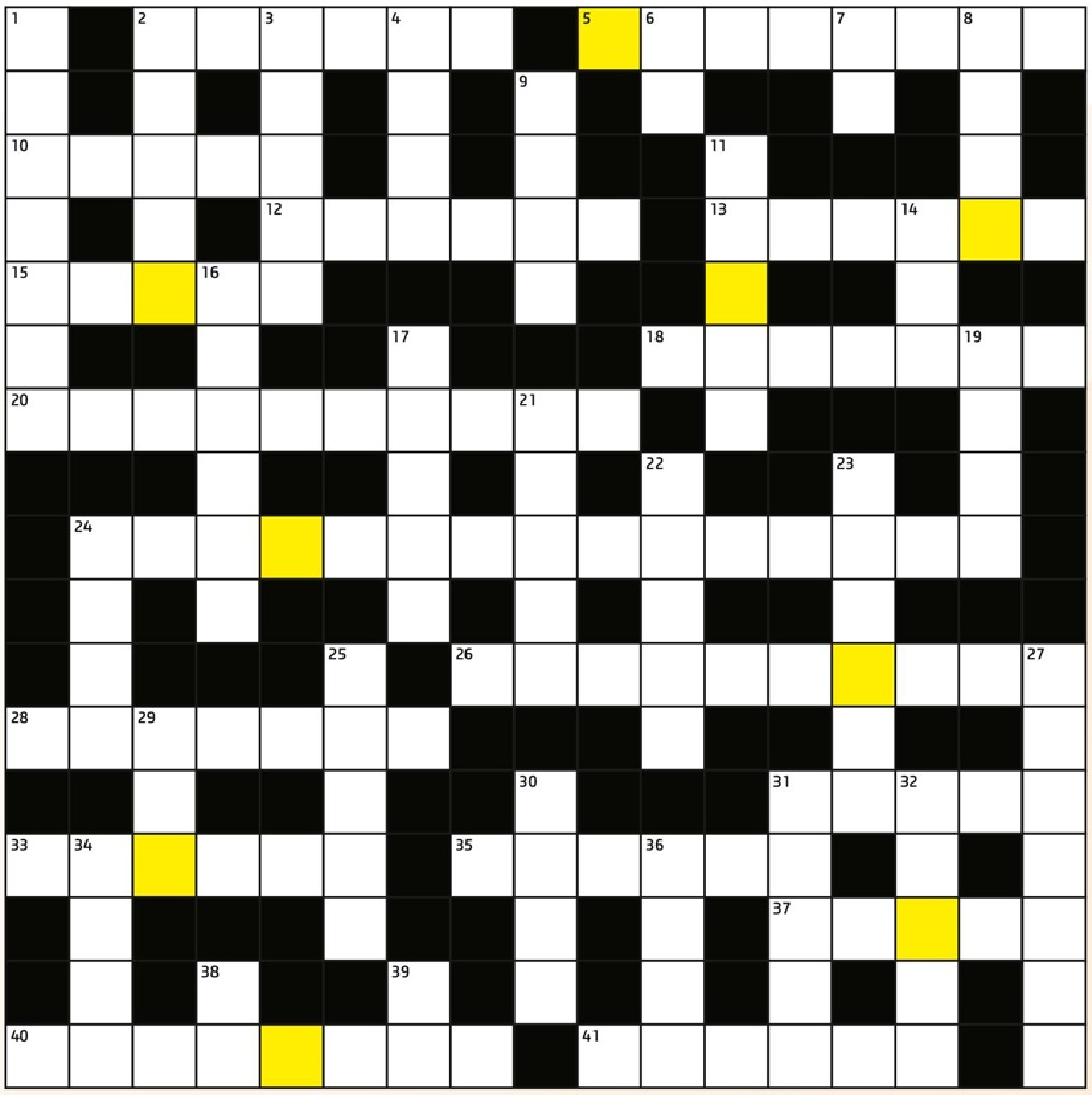
Doctor Who's 50th Anniversary Special *The Day of the Doctor* has been released on Blu-ray as part of a limited-edition, four-disc set.

The steelbook also contains 2013's *The Name of the Doctor*, *The Night of the Doctor*, *The Time of the Doctor* and *An Adventure in Space and Time*, plus a host of extras, including *The Last Day*, *Tales from the TARDIS*, *Script to Screen*, *Doctor Who: The Ultimate Guide*, *The Science of Doctor Who*, *The Five(ish) Doctors Reboot*, *Doctor Who at the Proms 2013*, trailers, deleted scenes and much more.

The 50th Anniversary Specials is available now, RRP £36.54. We have FIVE sets to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of a character from *The Day of the Doctor*.

Do you know your Slaar from your Slarn? Then why not try this puzzle?

DWM CROSSWORD



ACROSS

2 Victim of the artificial intelligence in the upstairs flat on Aickman Road (6)
5 (Anagram) Bad actor (8)
10 (and 27 Down) Scientist abducted by the Rani (5,7)
12 Wife of Tremas (6)
13 Friend of 15 Across (6)
15 Wife of Jondar (5)
18 Doctor and friend of Marcus Scarman (7)
20 Skaro – the ____ ____ (5,5)
24 Son of Sir Ranulf (4,11)
26 One of the Happiness Patrol (9,1)
28 Grandfather of Pralix and Mula (7)
31 Alfie ____ – son of Craig (5)
33 Official who worked for Kublai Khan (6)
35 Planet in the Isop Galaxy (6)
37 Gabriel ___ – house in Perivale (5)
40 Mining company represented by Sil (8)
41 Kaled scientist (6)

DOWN

1 One of the Vanir, and challenger to Eirak's leadership (7)
2 Neil ____ – he played Lee Clayton – companion of the Fugitive Doctor (5)
3 Wife of Sabor (5)
4 Soldier aboard the *Aristotle* (4)
6 Production code of *Fury from the Deep* (1,1)
7 (Abbreviation) Timescale mentioned by Adric when the TARDIS landed in 2526 (1,1)
8 Servant girl met by Steven in Paris, 1572 (4)
9 Clone created by Cassandra (4)
11 Ex-boyfriend of Grace Holloway (5)
14 The Doctor said the Ux were a __-species (3)
16 __ __ *of Steel* (3,3)
17 Father of Keara (5)
19 Twin planet of Raxacoricofallapatorius (4)
21 34 Down, for example (5)
22 She claimed she was the Doctor's closest friend (5)
23 Sergeant in George Hutchinson's war game in Little Hodcombe (6)
24 ___ Tacorien – the "Caliburn Ghast" (4)
25 Principal setting of the Sixth Doctor's final series (5)
27 See 10 Across
29 Companion of the Doctor (3)
30 Fatal to Cybermen (4)
31 Manager of Las Cadena – ____ Botcherby (5)
32 Doctor on the Moonbase (5)
34 Nyssa met her on Terminus (4)
36 Crewmember aboard the R1C (4)
38 Son of the firemaker (2)
39 Production code of *The Ice Warriors* (1,1)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION

K	E	L	L	E	R	M	A	C	H	I	N	E	■	G	■	■
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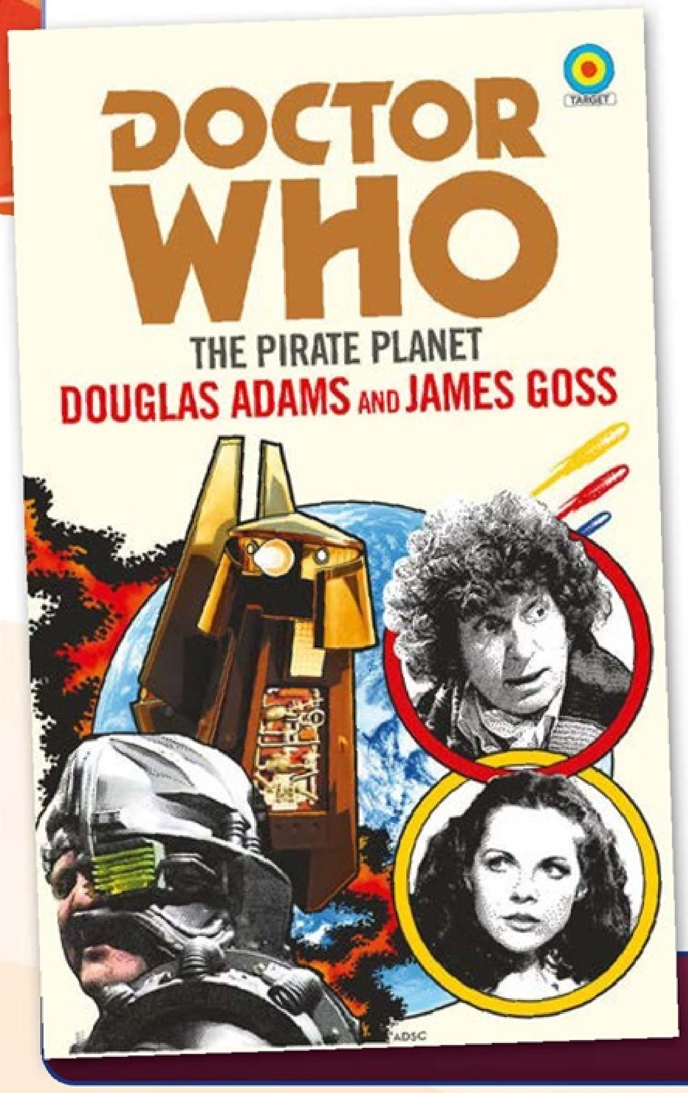
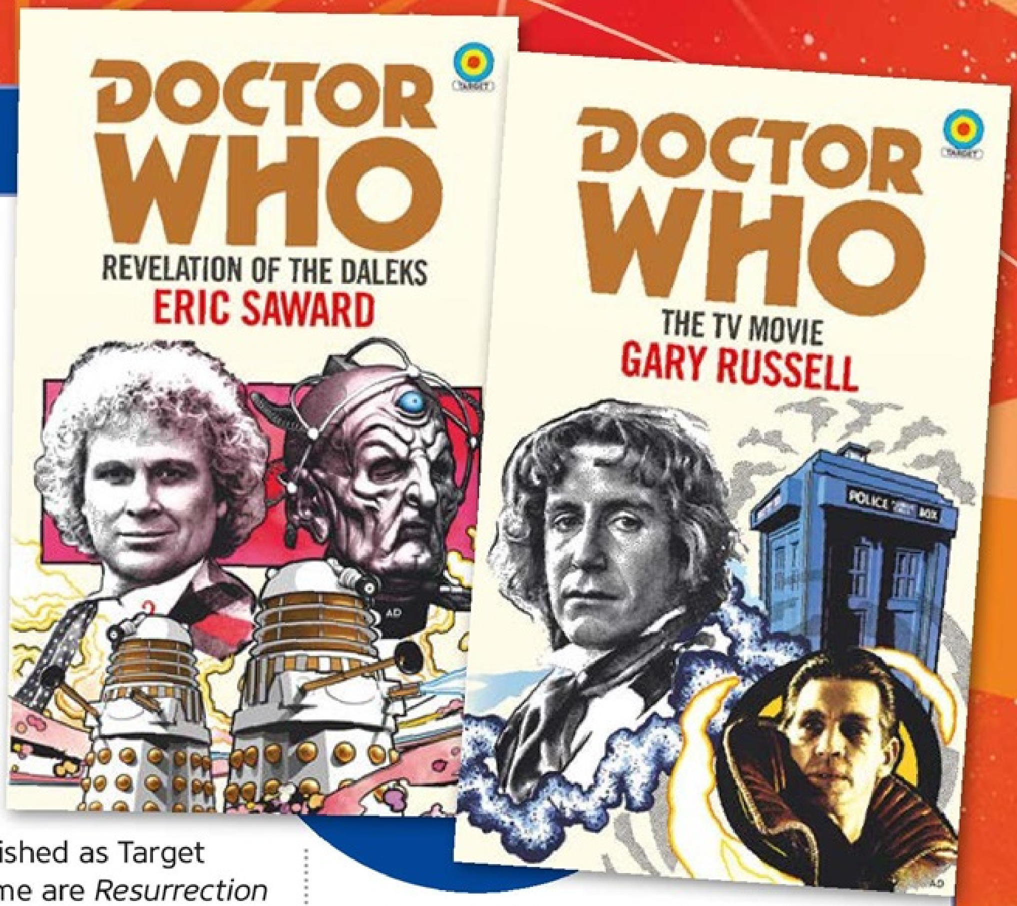
LAST ISSUE'S PRIZE WORD: AUTONS

TARGET BOOKS NOVELISATIONS





BBC Books is publishing seven new additions to its Target range of *Doctor Who* novelisations.

There are three brand-new titles, each adapted from a TV episode by its original writer: *Dalek* by Robert Shearman, *The Crimson Horror* by Mark Gatiss and *The Witchfinders* by Joy Wilkinson. Published as Target editions for the first time are *Resurrection of the Daleks* and *Revelation of the Daleks* by Eric Saward, and *The TV Movie* by Gary Russell. There's also a new adaptation of *The Pirate Planet* by James Goss, which is different from the hardback version of the book published in 2017.

All seven titles are set for publication on 11 March, RRP £7.99 each. Thanks to BBC Books we've got **THREE** sets of all seven novelisations to give away. Fancy trying to win one? Answer the following question correctly to be in with a chance:

Who was the most prolific author of Target *Doctor Who* books?
A Ian Marter **B** Terrance Dicks **C** Glen McCoy

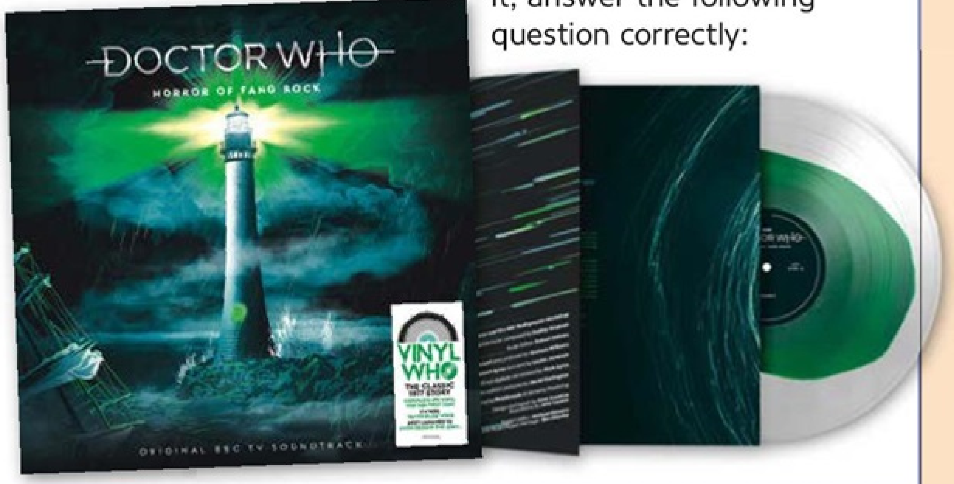
HORROR OF FANG ROCK VINYL

The latest *Doctor Who* vinyl release from Demon Records is 1977's *Horror of Fang* Rock, narrated by Louise Jameson, who plays Leela in the story.

A remote lighthouse in the early 1900s is the scene of this adventure for the Fourth Doctor and Leela. With a lighthouse keeper dead, Reuben fears the legendary Beast of Fang Rock has returned. A shipwreck brings others in search of shelter, but nobody's safety can be guaranteed. The Doctor must use all his ingenuity if he and Leela are to survive...

This narrated TV soundtrack is presented across two 140g vinyl discs in 'Rutan Blob' green, contained in a fully illustrated gatefold sleeve. It stars Tom Baker as the Doctor, with a supporting cast including John Abbott, Sean Caffrey, Colin Douglas, Alan Rowe and Annette Woollett. Incidental music is composed by Dudley Simpson.

Horror of Fang Rock is available now, RRP £26.99. We've got one copy of the LP to give away. To have a go at winning it, answer the following question correctly:



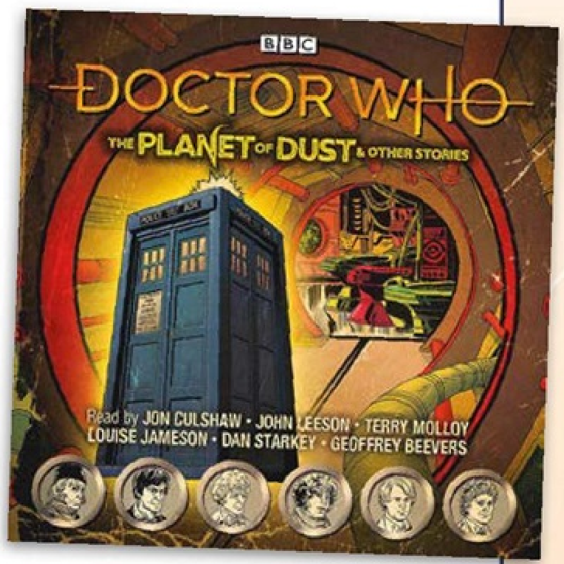
Which alien race is the sworn enemy of the Rutans?
A The Silurians **B** The Sycorax **C** The Sontarans

THE PLANET OF DUST & OTHER STORIES AUDIOBOOK

The Planet of Dust & Other Stories comprises a selection of seven short adventures from the pages of the *Doctor Who* annuals of the 1960s, 70s and 80s, read by Geoffrey Beevers, Jon Culshaw, Louise Jameson, John Leeson, Terry Molloy and Dan Starkey.

In *Justice of the Glacians* the First Doctor gets into difficulties in a snowy wilderness. After this, the Second Doctor, Jamie and Victoria fall into the clutches of the *Mastermind of Space*, the Third Doctor and Sarah go in search of *The Time Thief*, the Fourth Doctor is taken prisoner with Leela on *The Planet of Dust* prior to joining Romana and K9 for *A Midsummer's Nightmare*, the Fifth Doctor and Tegan encounter the Master at *The Creation of Camelot*, and the Sixth Doctor and Peri observe an intriguing *Interface*.

The Planet of Dust & Other Stories is available now, RRP £13.25 on CD and £9 as a digital download. Thanks to BBC Audio we have **FIVE** CD copies to give away. If you'd like the opportunity to win one, answer the following question correctly:


BBC
DOCTOR WHO
THE PLANET OF DUST & OTHER STORIES
Read by JON CULSHAW • JOHN LEESON • TERRY MOLLOY
LOUISE JAMESON • DAN STARKEY • GEOFFREY BEEVERS

Which of these monsters did *not* feature on the cover of the first *Doctor Who* annual, which was published in 1965?
A Sensorite **B** Voord **C** Chumbley

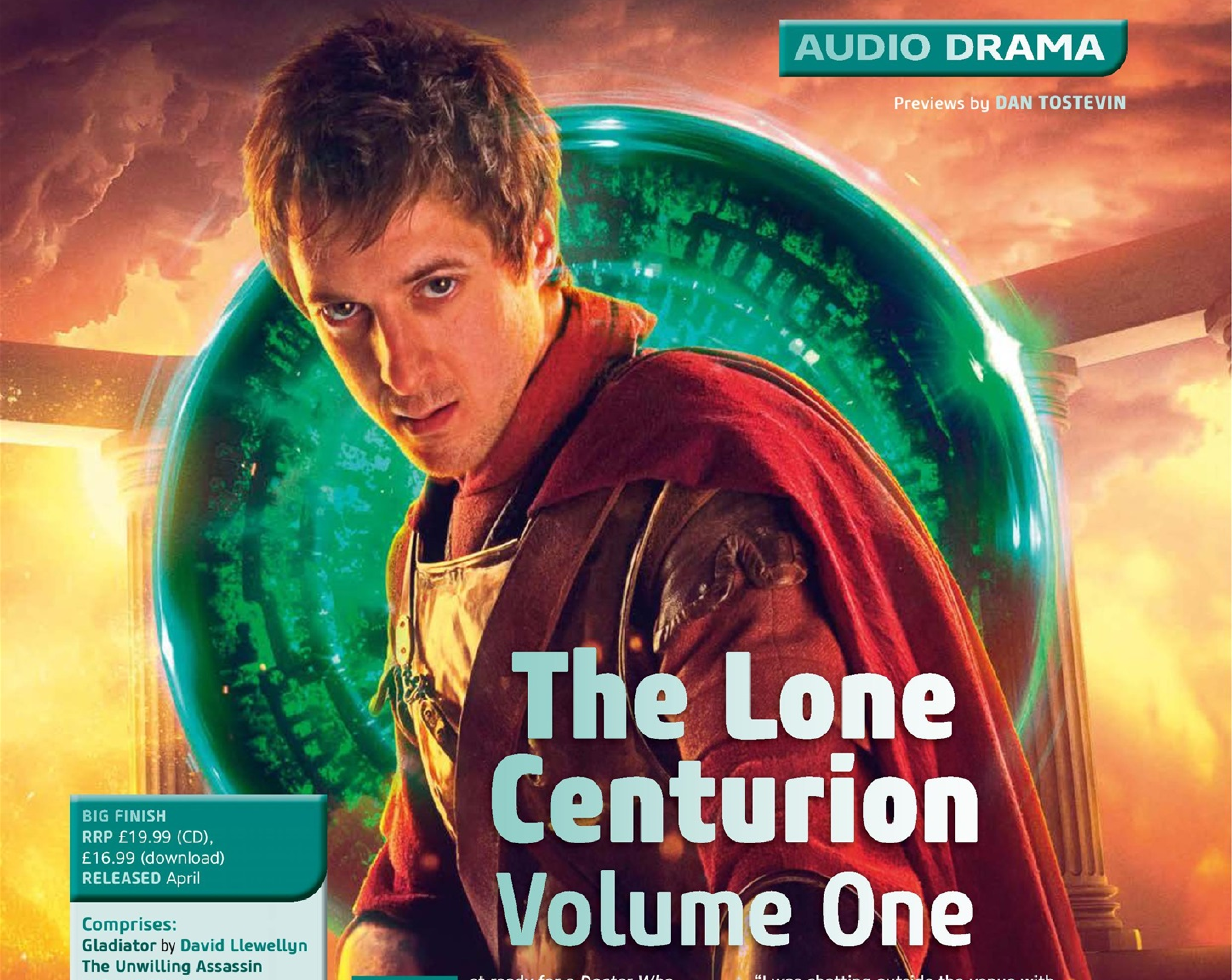
TERMS AND CONDITIONS The competitions open on Thursday 4 March 2021 and close at 23.59 on Wednesday 31 March 2021. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit *https://www.bbc.com/editorialguidelines/guidance/code-of-conduct*. Prizes will be sent to winners as soon as possible. However, due to the coronavirus lockdown restrictions there may be a delay in dispatching some items.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**



The Lone Centurion Volume One

BIG FINISH
RRP £19.99 (CD), £16.99 (download)
RELEASED April

Comprises:
Gladiator by **David Llewellyn**
The Unwilling Assassin by **Sarah Ward**
I, Rorius by **Jacqueline Rayner**

STARRING

Rory Williams	**Arthur Darvill**
Locusta	**Ayesha Antoine**
Juliana	**Mina Anwar**
Quinn	**Omar Baroud**
Anna	**Samantha Béart**
Metteus	**Timothy Blore**
Marcella	**Inès de Clercq**
Lepidus	**Jacob Dudman**
Decima	**Robyn Holdaway**
Marinus	**Max Hutchinson**
Felix	**Rhys Jennings**
Varro	**Glen McCready**
Tacitus	**Terry Molloy**
Caesar	**Joseph Tweedale**
Augusta	**Joanna Van Kampen**

Get ready for a *Doctor Who* spin-off like no other.

"We had the idea of doing a *Doctor Who* equivalent of *Blackadder*," explains Scott Handcock, producer and director of *The Lone Centurion*. "It would be quite light-hearted, and each volume could potentially be at a different point in time and with different characters, with Rory as the constant."

The series has its roots in the 2010 TV story *The Big Bang*, in which an Auton duplicate of Rory Williams – husband to Amy Pond and companion to the Eleventh Doctor – spent 2,000 years guarding the Pandorica, with history remembering him as 'the Lone Centurion'. "I first started thinking about this at a Big Finish Day convention," explains Scott. "I was chatting outside the venue with [script editor] James Goss, talking about all the stuff you could do with Rory. We were throwing around different time periods, settings, things like that."

Arthur Darvill, who played Rory on screen from 2010 to 2012, had worked for Scott at Big Finish before – but always in other roles. "I knew Arthur wasn't keen on returning to Rory, because he's very protective of the story arc on screen," says Scott. "But we went out for a coffee, I explained the idea, and he instantly fell in love with it, because he saw all sorts of potential for the character that doesn't affect his companion status or the relationship with Amy and the Doctor on screen. And he went, 'Yeah, this could be fun. This is something different.'

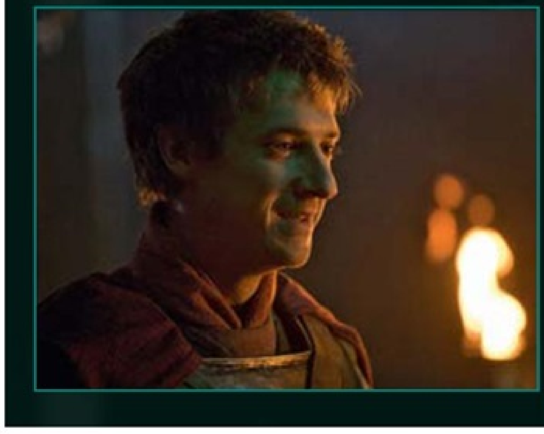
Show Me The Funny

The tone of *The Lone Centurion* was influenced in part by lead actor Arthur Darvill.

"Comedy was a really important part of Arthur's input," explains producer Scott Handcock. "We were saying, 'We could tell stories in all of these different times,' and Arthur's big thing was, 'Yeah, but I want it to be funny.' He's played a lot of serious straight men, and he does that brilliantly, but he was really keen to do something more overtly comic. The joy was saying to the writers, 'We're going to do a comedy within the *Doctor Who* universe.'

"I think part of the reason it works is that, unlike a lot of *Doctor Who* spin-offs, it has no monsters or alien races, because of the way the world was working during *The Big Bang*. It's Rory in an alternative timeline with other human characters, and those relationships and those dynamics – and his sense of being out of place – fuel a lot of the humour."

The end result is the perfect *Doctor Who* spin-off for 2021. "Even though we started working on it well over a year ago, and we recorded it quite early on in lockdown, it just felt like something people needed," says Scott. "After the last year, it's quite nice to turn to something which isn't angsty or melodramatic – it's just light-hearted and fun. Dramatic stuff happens, but there's a lot of humour and heart to it."



"So that's what we pitched to Arthur, to begin with. The first volume picks up in Rome, because that's the period we leave him in during *The Big Bang*."

As the main character of his own series, Rory is an unassuming hero. "He's just trying to keep his head down and go unnoticed," says Scott. "You take your lead from what's on screen, and when we meet Rory again in *The Big Bang*, he's just a security officer. It's actually quite charming that he's the everyman no matter where you find him. He's made of plastic and he's got a gun in his hand, but he's just an everyday security guard. He's not going to be the swashbuckling hero; he's going to be a normal human being, because he doesn't want to draw attention to himself. Or, more importantly, to the Pandorica and Amy."

But going unnoticed might be harder than it sounds. "That's the nice thing to play with: it's someone trying desperately to not involve themselves in history, but because of the path that life takes them on, they become linked with key players," says Scott. "There's a lovely haplessness to him.

"The first episode finds Rory fighting as a gladiator against his will. He's been brought back to Rome from Britain, and he's fighting in the arena as a way to track down the Pandorica, which has been liberated by the Romans as spoils of war. From there, he catches the attention of the imperial household and becomes Caesar's bodyguard – as you do. Over the course of the three episodes, he becomes embroiled in various plots and scandals within the imperial household. And – with the best will in the world, because he's always *trying* to do his best – he doesn't always make situations better..."

The Big Bang ended with the entire universe being rebooted, so Volume One's version of ancient Rome is able to draw on real history without being confined by it. "There's a sense of truth to it all; we don't take too many liberties," says Scott. "But because it's an alternative timeline, we have a bit of leeway to have fun with it. It's more about giving a flavour of the period. We weren't getting too hard on our writers if they were maybe not being 100 per cent historically accurate.

"The second volume [scheduled for 2022] goes off on another tangent entirely, to a setting that is even more out-there," he explains. "Potentially, this series could run and run. The next time we find Rory, he's back in Britain – specifically, at the court of King Arthur in Camelot. That's a fascinating place to set the stories because it's already quite mythologised, and how much is truth and how much is fiction is debatable. In an alternative timeline, we've just run riot with it and really pushed the comedy – though there's still a lot of peril and emotional weight to the stories. The writers all got a great balance, and a lot of that stems from the work we've done on this first box set."

> "Rory's always *trying* to do his best, but he doesn't always make situations better..."
> **SCOTT HANDCOCK**

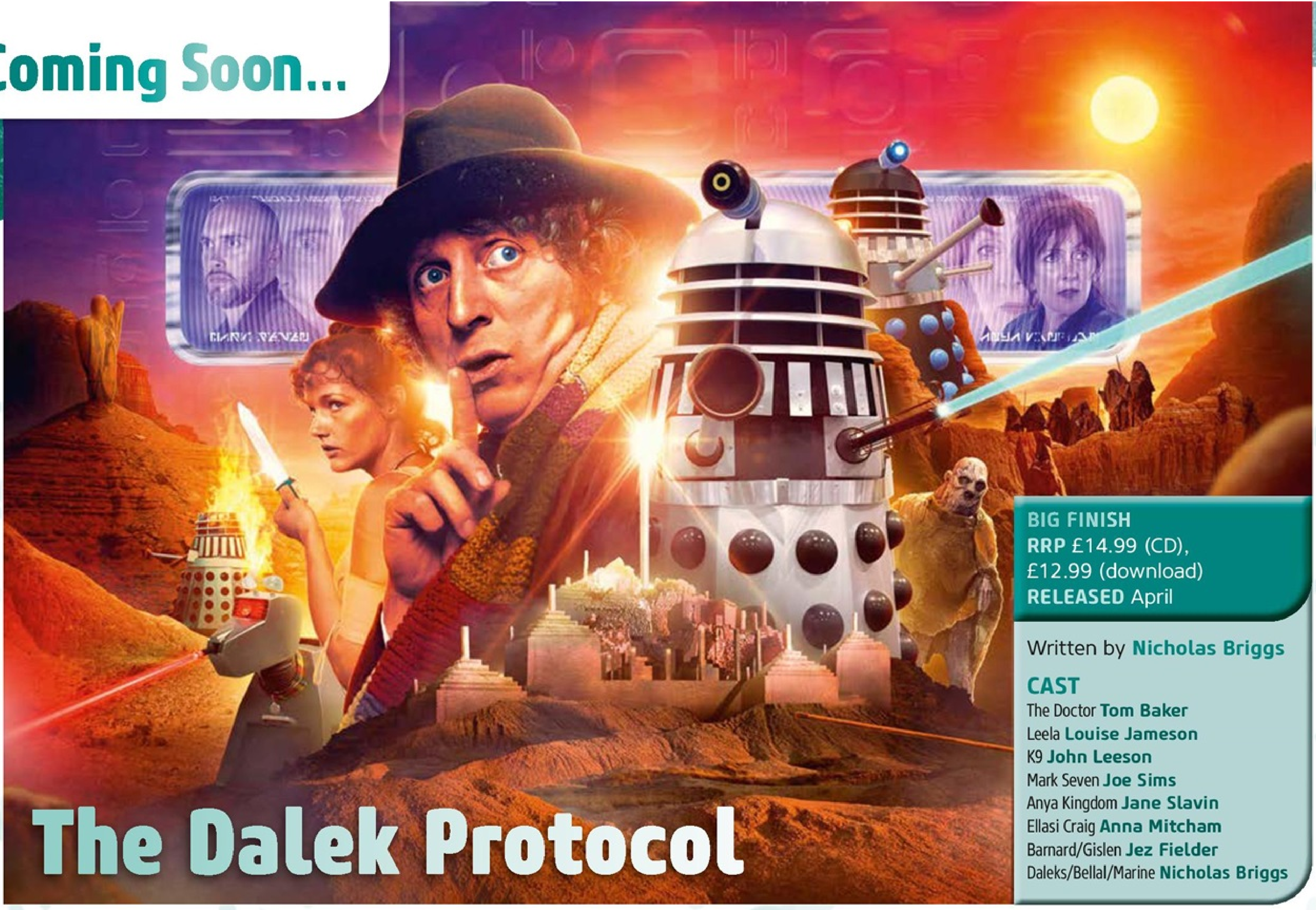
Opposite page: Tom Webster's cover art for the first volume of *The Lone Centurion*.

Top: Arthur Darvill in the studio.

Top left inset: The Auton Roman Rory (Arthur Darvill) in *The Pandorica Opens* (2010).

Top right inset: Some 2000 years later Auton Rory is a security guard, in *The Big Bang* (2010). But what happened in between?

Left: Rory in Roman uniform from *A Good Man Goes to War* (2011).



The Dalek Protocol

BIG FINISH
RRP £14.99 (CD), £12.99 (download)
RELEASED April

Written by **Nicholas Briggs**

CAST
The Doctor **Tom Baker**
Leela **Louise Jameson**
K9 **John Leeson**
Mark Seven **Joe Sims**
Anya Kingdom **Jane Slavin**
Ellasi Craig **Anna Mitcham**
Barnard/Gislen **Jez Fielder**
Daleks/Bellal/Marine **Nicholas Briggs**

For Big Finish executive producer (and Dalek voice actor) Nicholas Briggs, the 1974 serial *Death to the Daleks* is a classic.

"It's largely because of the age I was when it was on," he says. "I was 12 – peak *Doctor Who* fan time. You're just starting to grow up, and if you're still devoted to *Doctor Who* at this age there's a good chance it's going to stick with you for life. It's a great story, too – sort of like a movie. A great gimmick of an ancient power-draining device that disadvantages humans and Daleks alike, and a quest to find a cure for a deadly disease... What's not to like?"

Nick's latest Fourth Doctor audio drama, *The Dalek Protocol*, is a direct sequel. "This script begins with the same setting, the planet Exxilon, but many years later," says Nick. "The remnants of the city are very much there. But humans exploiting the planet – to get the parrinium they need to save the galaxy from the space plague – has had a cost. And, as has happened so many times in human history, the indigenous population is suffering because of the single-mindedness of the so-called 'developed' civilisation.

"It features one character from *Death to the Daleks*, Bellal, who's much older and finds it hard to understand that the Doctor doesn't look the same. But there's a kind of espionage-style story going on here, with Mark Seven, the Space Security Service's android agent, involved in something. And then there's the added layer of Anya Kingdom being involved, knowing she's meeting the Doctor at the wrong point in his timeline. Of course, the main threat is the Daleks, and their aim is very connected to what they were up to in *Death to the Daleks*. So it's very much its own story and can be listened to in isolation, but you get so much more out of it if you've seen *Death to the Daleks*."

> "The script begins with the planet Exxilon, but many years later."
> NICHOLAS BRIGGS

Like Bellal, Mark Seven and Anya Kingdom are both established characters. Mark was a regular in the Dalek annuals of the 1960s and 70s, while Anya (in the guise of 1970s police officer Ann Kelso) was the Fourth Doctor's companion throughout *The Syndicate Master Plan*, the 2019 season of *The Fourth Doctor Adventures*.

"The reveal that Ann Kelso was actually Anya Kingdom was really compelling, and Jane [Slavin] works extremely well with Tom [Baker]," says Nick. "So there were excellent character reasons for bringing her back, but also great logistical reasons too. Jane makes Tom very happy, so it's always good to have her around. She's also one of the finest actors I've ever worked with. Her vocal dexterity is breathtaking."

The Anya of *The Dalek Protocol* has already experienced *The Syndicate Master Plan*, but for the Doctor it's still to come. What does that mean for her role in the story? "She's kind of a manipulator of events," Nick explains. "She's very careful not to mess up the Doctor's timeline for him, which creates all sorts of interesting twists."

The Dalek Protocol was originally written for a future season of *The Fourth Doctor Adventures*, but its release was brought forward to coincide with the launch of *Dalek Universe*, in which Mark and Anya become the Tenth Doctor's companions. "What it will add is a basis from which to launch the involvement of Mark and Anya," says Nick. "*Dalek Universe* was partially created to exploit the strength of those characters, so it was always meant as a *Dalek Protocol* follow-up. It's just that as we got nearer to finishing the *Dalek Universe* recording, it was obvious that they should be more intrinsically linked..."

Top: Ryan Aplin's cover art for *The Dalek Protocol*.
Right: Jane Slavin and Tom Baker.

Dalek Universe 1

The Tenth Doctor is back for a new nine-episode series which will reunite him with Movellans and Mechonoids, Davros and Daleks… and also, briefly, the invisible eight-feet-tall monsters from two 1965 episodes of *The Daleks' Master Plan*.

"I think everyone thought I was mad, wanting to bring the Visians back," says series script editor John Dorney, laughing. "I tweeted about how I'd just written a particularly baffling combination of Doctor and monster, and people were guessing all these things that were considerably less insane than the Tenth Doctor meeting a one-off monster that's mainly from a missing episode! But it felt like it was right for this."

Dalek Universe is full of blasts from the past – including the Doctor's two new companions. Returning from the prologue story *The Dalek Protocol* are Mark Seven and Anya Kingdom. "There's something very distinct about the Space Security Service, which is the organisation that Mark and Anya both represent," says John. "It felt like it had to sit in a very particular kind of story and a very particular kind of universe. I was coming up with various ideas and none of them were really feeling right to me, because they all seemed wrong for the SSS, which is a bit 'James Bond in space'. I wanted to have that kind of vibe."

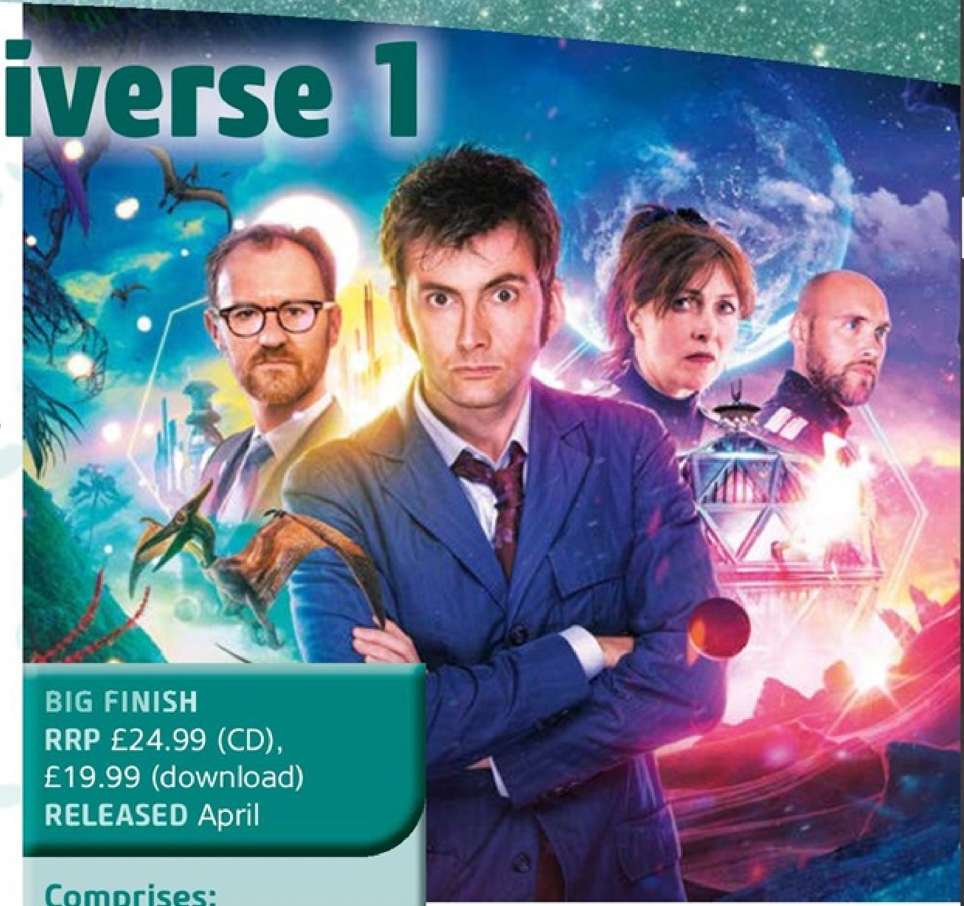
That's where the Visians come in. "They're very much a background monster, not the main threat," John clarifies. "I wanted to have the feel of Anya and Mark on a mission that was already ongoing, sort of like a pre-titles sequence from a Bond film.

"The Doctor is, of course, still a little bit reserved and a little bit testy about his relationship with Anya," John adds. "The last time they met she tried to kill him, so they're not necessarily going to be getting on right from the get-go. He's also got a mildly testy relationship with Mark Seven, so both of the new companions have everything to play for with regards to the Doctor, and crikey they were fun to write. It was nice to tease out those different colours, because there's an interesting underlying anger about the Tenth Doctor – he can switch from being very personable and friendly to something darker."

The series takes place in a pre-Time War universe. "It's a little bit scary for the Doctor," says John. "It's obviously a huge carrot dangled in front of him, if he wants it to be, of reconnecting with people from his past, but that's a potentially dangerous thing to do. And the Daleks are around, though I would say their presence in the first set is limited. So yeah, it's a slightly unusual set of circumstances for him, and that's hopefully going to bring out some interesting new sides to his personality."

April's *Dalek Universe 1* contains the series' first three episodes: *Buying Time* and *The Wrong Woman* by John, and *The House of Kingdom* by Andrew Smith. Cliffhangers will link each volume – and many of the individual episodes – to the next. "The scope of it is not something we've really had the chance to do with the Tenth Doctor before," says John. "We've only really been able to do standalone box sets of three stories that don't really connect, so the idea of being able to do an actual season with a beginning, middle and end was really thrilling.

"I was aiming to make it as 'Russell T Davies' as possible," he adds. "I wanted it to be a bit of a showstopper; I wanted it to feel like it was event television. It's something that you could potentially sit down to and binge-listen." **DWM**



BIG FINISH
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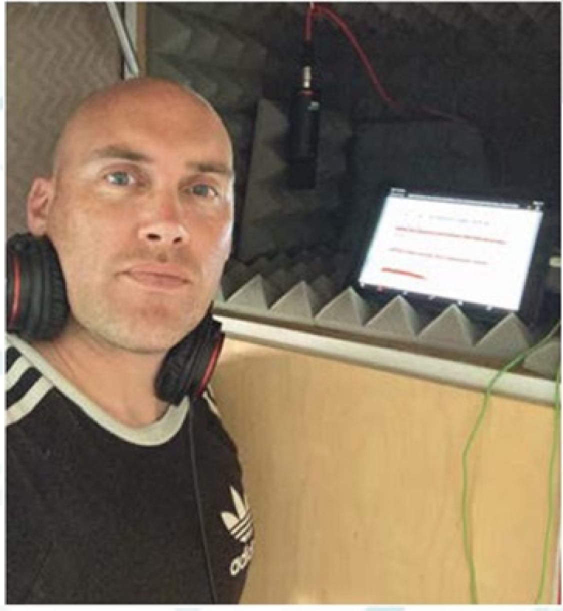
Comprises:
Buying Time
by **John Dorney**
The Wrong Woman
by **John Dorney**
The House of Kingdom
by **Andrew Smith**

STARRING
The Doctor **David Tennant**
Anya Kingdom **Jane Slavin**
Mark Seven **Joe Sims**
The Daleks **Nicholas Briggs**
George Sheldrake **Mark Gatiss**
Pastor Vesht **Chris Jarman**
Merrick Kingdom **Kevin McNally**
The Newcomer **Gemma Whelan**



Top: Simon Holub's cover art for *Dalek Universe 1*.

Left: Jane Slavin, Mark Gatiss and Joe Sims in their home recording studios.

Upcoming Releases

AUDIOS

APRIL RELEASES

▶ *The First Doctor Adventures: Volume Five*
[First Doctor]
by Guy Adams, Sarah Grochala
Big Finish £24.99 (CD), £19.99 (download)

DOCTOR WHO
THE FIRST DOCTOR ADVENTURES

▶ *Time Lord Victorious: Echoes of Extinction*
[Eighth and Tenth Doctor]
by Alfie Shaw
Big Finish £8.99 (download)

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TIME LORD VICTORIOUS

▶ *The Lone Centurion: Volume One*
by David Llewellyn, Jacqueline Rayner, Sarah Ward
Big Finish £19.99 (CD), £16.99 (download)

DOCTOR WHO
CENTURION

▶ *Dalek Universe: The Dalek Protocol*
[Fourth Doctor]
by Nicholas Briggs
Big Finish £14.99 (CD), £12.99 (download)

DOCTOR WHO
DALEK UNIVERSE

▶ *Dalek Universe 1*
[Tenth Doctor]
by John Dorney, Andrew Smith
Big Finish £24.99 (CD), £19.99 (download), £35.99 (vinyl)

DOCTOR WHO
DALEK UNIVERSE 1

Thursday 1 April

▶ *Time-Flight*
written by Peter Grimwade, read by Peter Davison
BBC Audio £20 (CD), £9 (download)

DOCTOR WHO
TIME-FLIGHT

▶ *The Planet of Dust & Other Stories*
read by Geoffrey Beevers, Jon Culshaw, Louise Jameson, John Leeson, Terry Molloy, Dan Starkey
BBC Audio £13.25 (CD), £9 (download)

DOCTOR WHO
The PLANET of DUST

MAGAZINES

Thursday 1 April

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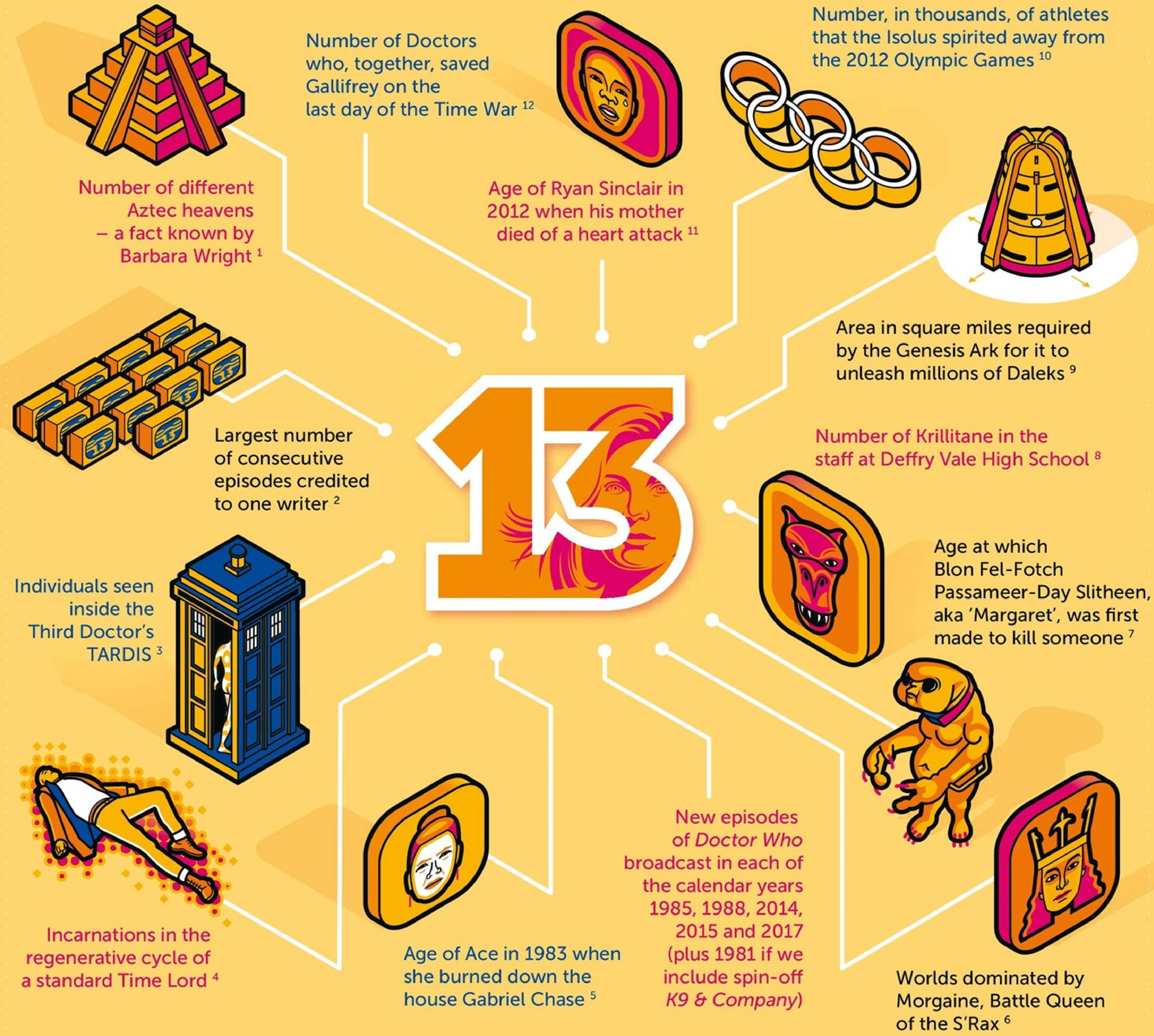
SUFFICIENT DATA

Crunching the numbers and big ideas of *Doctor Who*

WORDS BY **SIMON GUERRIER** ● ILLUSTRATION BY **BEN MORRIS**



Number of different Aztec heavens – a fact known by Barbara Wright [1]

Number of Doctors who, together, saved Gallifrey on the last day of the Time War [12]

Age of Ryan Sinclair in 2012 when his mother died of a heart attack [11]

Number, in thousands, of athletes that the Isolus spirited away from the 2012 Olympic Games [10]

Area in square miles required by the Genesis Ark for it to unleash millions of Daleks [9]

Largest number of consecutive episodes credited to one writer [2]

Number of Krillitane in the staff at Deffry Vale High School [8]

Individuals seen inside the Third Doctor's TARDIS [3]

Age at which Blon Fel-Fotch Passameer-Day Slitheen, aka 'Margaret', was first made to kill someone [7]

Incarnations in the regenerative cycle of a standard Time Lord [4]

Age of Ace in 1983 when she burned down the house Gabriel Chase [5]

New episodes of *Doctor Who* broadcast in each of the calendar years 1985, 1988, 2014, 2015 and 2017 (plus 1981 if we include spin-off *K9 & Company*)

Worlds dominated by Morgaine, Battle Queen of the S'Rax [6]

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[1] In *The Aztecs* (1964)

[2] David Whitaker, for *The Wheel in Space* and the repeat of *The Evil of the Daleks* (both 1968)

[3] Seen inside the control room or crossing the threshold of the police-box doors: the Doctor, the Master, three Axons, Josephine Grant, Sergeant Benton, Brigadier Lethbridge-Stewart, Dr Tyler, Arthur Ollis, Taron, Sarah Jane Smith, an unnamed Exxilon. No, not Liz Shaw.

[4] The number first introduced in *The Deadly Assassin* (1976)

[5] *Ghost Light* (1989)

[6] *Battlefield* (1989)

[7] *Boom Town* (2005)

[8] *School Reunion* (2006)

[9] *Doomsday* (2006)

[10] *Fear Her* (2006)

[11] *The Tsuranga Conundrum* (2018)

[12] *The Day of the Doctor* (2013)

Next Issue...

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